

BY MARSHALL BERGES

KATI BRECKENRIDGE & LLYN FOULKES

Glance around the Edwardian house. The art is startling. There's a portrait of a man, one arm emerging from the frame; a number entitled "Letter to President Taft" with an envelope canceling the face, and a framed piece with a geometry teacher's face blocked out by a triangle.

Bright with symbols, the paintings are the work of the man who lives here. Bearded, lean and

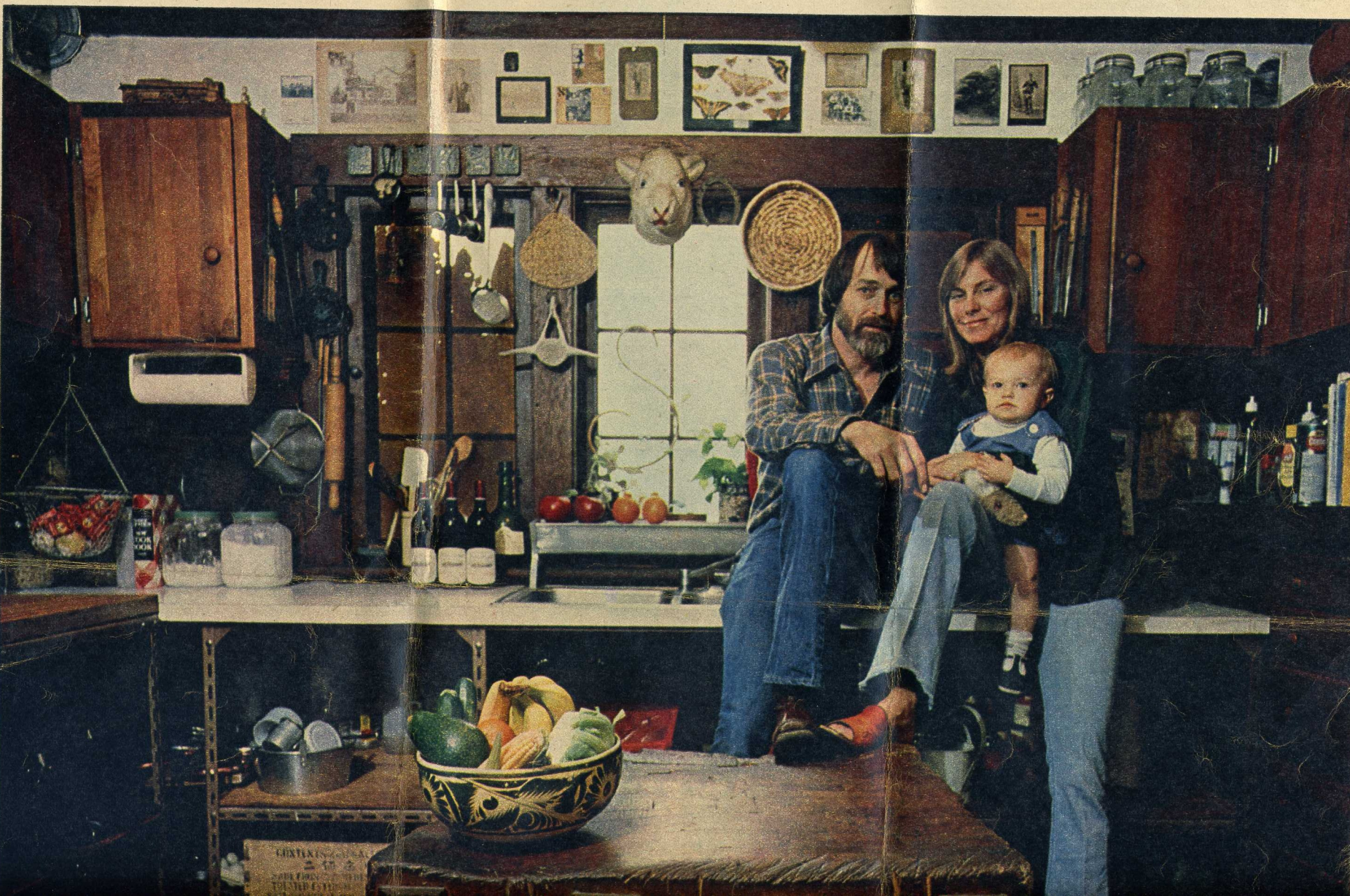
high-strung, with light blue eyes appealing for understanding, Llyn Foulkes is a widely acclaimed artist who scatters cryptic messages across a viewer's horizon.

Prominently displayed in the living room of his home are a full-size lion and on a wall above it a large eagle. "They're not trophies but part of the riddle of life, clues to the strength of nature."

Llyn's fascination with riddles is shared by his slim, forthright, pearl-blond wife, Kati Breckenridge. A psychologist, she deals on a daily basis with the intricate puzzles of human behavior.

Some collectors see Llyn's paintings as masterful works of comedy touched with sadness. His comic spirit surfaced during childhood. "I'd draw cartoons or stand in front of a mirror for hours, making faces at myself. I became the clown of the family, doing imitations of Charlie Chaplin. It was the way to win attention and approval.

"From pantomime there was only a short step to music. Instead of listening to the big bands, my attention was riveted by Spike Jones. He was funny and horrible at the same time."





Llyn's cartoons blossomed into a romance with art, and after high school he began studying at Chouinard. To pay his expenses he worked at odd jobs—shoveling gravel, driving a taxi. "I needed money but I couldn't imagine anyone buying my paintings. It was simply a way to express myself."

Buyers discovered him, however, and in the 1960s Llyn's sharply etched portraits brought him recognition as a new star of the West Coast pop movement. UCLA hired him as an instructor, and "I was scared to death because I hadn't graduated from college. But they told me they were more impressed by ability than scholarly credentials."

Occupied with art, he also kept alive his childhood sensitivity to offbeat music. Four years ago

he launched a group called The Rubber Band. "I'd never written a song before, but suddenly music poured out of me, music to be played with horns, cowbells, piano, guitar, tuba, clarinet and an instrument I built myself. There are traces of Spike Jones in the music, but mostly it reflects my own personality, a mixture of laughter and melancholy."

Kati Breckinridge rose to maturity quickly. The daughter of an Air Force colonel, "we moved from base to base, year after year. I was always the new kid on the block, the new face in school. I bounced along on waves of anxiety and inner turmoil, envying other kids who had a sense of belonging to a regular support group, kids who felt comfortable with their peers."

"I needed a stable home life, but my father was fighting a desperate battle with alcohol. I kept running into closed doors." The struggle to adjust to outsiders and find answers at home pressed Kati, a bright and eager student, into an intensive and scholarly search of emotions and behavior. Her quest led to a doctorate in psychology.

At age 27 she began dealing with patients, first in a Los Angeles county clinic, later in private practice. She kept long office hours until a daughter, Jenny, was born 16 months ago. Kati then cut back on her outside schedule to spend mornings at home with the baby. Afternoons, while Kati sees patients, Llyn paints in his home studio, composes music and keeps a fatherly eye on Jenny.



Q. How many careers do you take seriously?

Llyn. That's a touchy point because I'm probably trying to do too much. A strong argument can be made for the specialist. But one career just isn't enough for me. I like to take every new experience and build onto it. I do a lot of crossing over between art and music.

For example, I curated a show at the Los Angeles Institute of Contemporary Art. To get ready for it I looked at the work of some 400 artists in the metropolitan area.

Kati. It was easily a full-time project, but Llyn felt compelled to do more

own painting. But that was a rare act of self-discipline.

When I'm putting together a number of pictures for a one-man show, I work many nights until five or six in the morning. There's no routine. I get a feeling about something I want to express, and I stay with it until it all floods out. It's frustrating, because I'm actually torn both ways. I like to wake up early in the morning and begin painting with a fresh eye, but it becomes a crazy, impossible cycle when I've been up all night.

Q. Are you also obsessive about music?

Llyn. Sure. When I'm painting, I

1. The Edwardian house in which Kati Breckinridge and Llyn Foulkes live with their daughters is filled with collectibles that range from postcards and stuffed animals to skulls.

2. Daughter Laurey, 16, Kati and Llyn share a moment in the kitchen.

3. Taking center stage in Llyn's mu-

sic room is his "Foulkes-a-phone." He plays it with mouth, hands, feet.

4. Llyn's art dominates his studio.

5. Viewed from the master bedroom, Laurey reads in the sewing room.

6. That's a stuffed lion (natch!) sharing the living room with Llyn.



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Llyn. The collective work of all those artists had a tremendous impact on me, just as if I were standing in the center of an electrical storm. I put together a stage presentation with music for the opening night of the art show. I wrote a special song called *Imagination*—the title we'd given to the art exhibit.

Altogether it became a major investment of time and effort, and there was no money involved for me. How could I justify it in terms of financial responsibility to my family? No way. Writing a song for just one performance has to be seen as sheer folly. But the total effort was enriching and exhilarating way beyond any measure of money. I guess all this makes me appear undisciplined and probably unreasonable.

Q. Is the appearance correct?

Llyn. Seen in a certain light, sure. I'm nearly always fighting the clock, just as if I could stop time in its tracks. Once in awhile I recognize my limitations. For example, I gave up teaching at UCLA after six years because it took too much time away from my

own painting. But that was a rare act of self-discipline.

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Q. Are you also obsessive about music?

Llyn. Sure. When I was a kid I listened often to Gene Krupa records. One tune stayed with me over the years. In 1973 I rearranged the melody and put new words to it. I asked five people to join up with me, to play the song, and we called ourselves The Rubber Band.

After a year of playing with The Band, I began writing music. I don't know where it came from but songs just flew out of my head, like birds sleeping silently and suddenly rushing out of a tree. The music floats somewhere between comedy and sadness, like *A Smoggy Day in Old L.A.*, or *The Ghost Of Hollywood*, a song about a man who stayed in Hollywood for a long time, trying but failing to find success as an actor.

Q. Do you know failure?

Llyn. I've only tasted success in small ways. I have a resistance to labels, but I'm working toward success as a father. I have a 16-year-old daughter, Laurey, by an earlier marriage, and we have a great relationship. I hope to get an earlier start with Jenny.

Having my studio at home, I manage to see a great deal of Jenny.

Continued on Page 40

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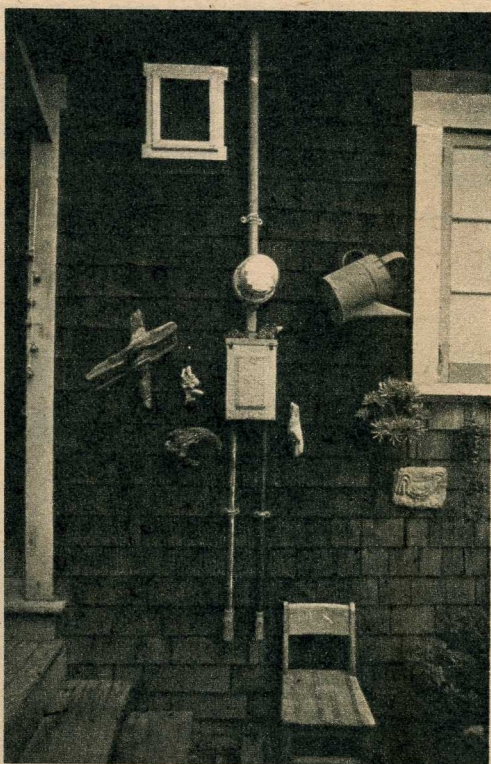
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MALCOLM LUBLINER PHOTOGRAPHS



Some people might not think it important to spend a considerable amount of time in the presence of a baby, but it's a tremendous pleasure having her around when I work. I like being close to her. If there's a label for the condition, I guess it's called Doting Father.

Q. And you, Kati?

Kati: I also resist labels. They're like boxes. My patients are struggling to get out of boxes. One will say, "I'm a woman, therefore I'm expected to want marriage, but right now I don't feel like marriage and I'm troubled about it." Or, "I'm a man and I'm expected to be aggressive, but I don't have an aggressive drive, and it bothers me."

Most of us carry the "should" number too far. "I should do this," "should feel that," "should be a certain way." We *should* ourselves to death. Should is a box. As a therapist I try to help people escape from it.

Q. Have you escaped?

Kati: Not entirely. Like my patients, I keep struggling. I win some battles and lose others. Right now I'd like to be much more involved in my practice, but the baby needs a certain amount of my time at home.

Because I'm involved only half-days at the office, I'm like a horse champing at the starting gate. I want to get going. I want to do more.

Llyn: It's the same for me. I'm usually fighting frustration. I want to do more. It isn't just winning more recognition as a painter and musician. It's a constant conflict raging inside me about completing one project or another.

I'm also fighting a special kind of guilt. We've been renting this house for many years. We own some acreage in Topanga Canyon. Once or twice a day we talk about building on it. I know the idea of owning a house, as distinct from renting, is terribly important to Kati, and if I put my head to it I could probably speed up the process of making her dream come true. But I really haven't done anything about it.

mostly life is a matter of choices: if we do one thing, we must defer another. Llyn and I disagree about some of his choices. He becomes so intensely involved in a painting or a piece of music that he brushes aside the rest of his life. Whether his family needs attention or the dishes need doing or it's simply getting himself to bed at a decent hour to protect his health, he puts everything on the shelf.

All those items on the shelf become a source of pressure. I can only accept his clothes stacking up so high before I start needing him.

Llyn: A certain amount of pressure, also based on choices, comes from right inside me. If I worked somewhere eight hours a day, bringing in a steady income, I'd probably feel economically secure.

But I don't know that kind of security. I jump back and forth between painting and music because I need to find expression, and also because I'm looking for the golden rainbow. Down deep I really believe someday something good will happen if I work hard enough, but meantime I have a tendency to panic.

Q. How do you deal with panic, Kati?

Kati: I try to understand the source of it, and then we talk it out together. If I'm feeling grounded and secure, I can deal with it efficiently. But it's hard to be clinical when I'm directly involved. If I'm in need of emotional support, feeling neglected, then I need to blow off steam, too. Or if I observe Llyn becoming anxious about the quality of his work—because there are *moments* when he doesn't trust his own judgment—then I get angry.

But keep in mind we start from different places. Llyn and I were first attracted to each other as opposites. In six years of marriage, however, we've begun to grow alike.

Q. Grow alike?

Kati: We borrow from each other. Having spent a long time in personal therapy, I awakened Llyn's interest in it and helped him to bring certain insights to his own life. Now, instead of tripping himself up year after year, he's become an explorer of the man inside.

Llyn: Kati really opened my eyes. I was all hung up on images. For example, for years I dressed entirely in black, even in the summertime. Why? Because it made me feel like someone special, a mysterious figure, the man in black, a person people talked about. But Kati helped me to understand I don't need an image. It's okay to be what I am, without trying to be somebody else.

Kati: For my part I was much too serious and structured, strictly a person with textbooks and rules. I could give others support but be a real finger-shaker toward myself. I've always known moments of depression. But Llyn has helped by introducing me to humor and looseness and creativity. I don't write music or paint, but now sometimes I can see with his eyes.

Q. What do you see?

Kati: Recently, after placing my reading glasses on top of a large, bulging book, I did a double-take and said, "That's a frog." My stepdaughter Laurey said, "Hey, Kati's very creative." That made me feel good.

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Kati: You know the old story—National Procrastination Week has been postponed until next month.

Q. What do you postpone?

Kati: I try to tackle problems head-on, but

hour to protect his health, he puts every thing on the shelf.

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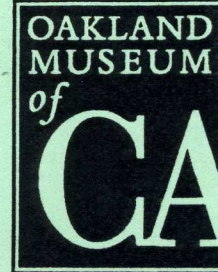
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It's really a reflection of Llyn's humor. Sometimes I'll carry around the weight of a patient's problems. When Llyn senses my dark mood, he'll go into a pantomime or do a vaudeville routine out of his childhood. He knows how to break up gloom with laughter. Regardless of what's ailing me, he makes comedy an effective cure.

FOULKES, LLYN

ARTIST'S FILE

This is the
Laguna show...



NEWS FROM

OAKLAND MUSEUM of CALIFORNIA

ENVIRONMENT, HISTORY, ART

1000 OAK STREET
OAKLAND, CA 94607

For additional information:

Abby Wasserman
Jo Rowlings
Public Information
510/238-3402 (M-F) (MEDIA ONLY)
510/238-2200 (PUBLIC CALLS)

FOR IMMEDIATE RELEASE

WORK OF ARTIST LLYN FULKES AT OAKLAND MUSEUM OF CALIFORNIA

The art of Llyn Foulkes, whose quirky, multi-media paintings deftly probe the aimless soul of civilization, will be on view at the Oakland Museum of California Nov. 23, 1996 through Jan. 26, 1997.

Llyn Foulkes: Between a Rock and a Hard Place is the first major museum retrospective for the 62-year-old Southern California painter, and it features 37 paintings and works in mixed media dating from 1959 to 1991. Represented in the Oakland Museum of California's collection and those of other major museums, Foulkes is known for his eclectic technique and restless style. The title of the show refers to his refusal to do things the easy way or to take on easy themes. He seldom has moved with the mainstream, choosing to paint landscapes, figures and portraits at a time when those genre were disdained by his contemporaries. For a time he was celebrated as a Pop artist, but found the category confining, and moved away to a fusion style uniquely his. Message, rather than medium, is his great concern. A passionate humanist, he believes that art should be an instrument of change.

Foulkes's mixed-media work is often formed of oppositions, to provocative effect. Images such as bloodied heads or ruined faces, visceral and even shocking, contrast with quirky cartoon figures and pop icons like the Lone Ranger, Superman and Minnie Mouse. He mixes landscape with American archetypes—a gunslinger or the prairie wife—and sometimes incorporates war imagery with the facades of a Hollywood set. Even the most benign of Foulkes' images mourns a loss of one kind or another: environmental, personal, cultural. The overall effect, however, is often light, easy on the eyes, and even humorous.

Among Llyn Foulkes' major awards are a National Endowment for the Arts grant, a Guggenheim Fellowship, and the First Award for Painting in the Paris Biennale (1967). He is represented in museum collections around the world, including the Art Institute of Chicago, the Los Angeles County Museum of Art, the Musée national d'art moderne in

-more-

LLYN FOULKES 2-2-2

Paris, and The Museum of Modern Art in New York.

Foulkes, a musician and performance artist who makes his own instruments and performs his own songs, will present a program for one-man band at 3 p.m. on Sunday, Nov. 24. For more information, call 510/238-3402.

Llyn Foulkes: Between a Rock and a Hard Place was initiated and sponsored by the Fellows of Contemporary Art and organized by the Laguna Art Museum. Additional support was provided by the National Endowment for the Arts, Washington, D.C., a federal agency. After closing at the Oakland Museum, it will travel to the Neuberger Museum in Purchase, N.Y., and the Palm Springs Desert Museum.

The Oakland Museum of California, at Oak and 10th Streets, is open 10 a.m. to 5 p.m. Wednesday through Saturday, and noon to 7 p.m. Sunday. Admission is \$5 general, \$3 for seniors and students; free to members and children five and under. For information, call 510/238-2200.

FOULKES, LLYN

ARTIST'S FILE



THE OAKLAND MUSEUM of CALIFORNIA
presents a musical performance in conjunction with the exhibition
Llyn Foulkes: Between a Rock and a Hard Place

A Bay Area Premier!

Llyn Foulkes and His Machine!

Sunday, November 24, 1996

3:00 p.m.

James Moore Theatre

Free with museum admission



Llyn Foulkes will perform songs that he has written for his one-man-band instrument. The styles of music that he plays ranges from jazz, blues, and big bands. The instrument is non-electric and includes 30 auto bulb-horns, string bass, drums, organ pipes and 2-1/2 octaves of cow bells, marimbas and hand-made instruments.

The Oakland Museum of California is located at 1000 Oak Street, Oakland, CA, one block from Lake Merritt BART station.

Llyn Foulkes: Between a Rock and a Hard Place runs from November 23, 1996 through January 26, 1997. The exhibition and *Llyn Foulkes and His Machine* are made possible by the OAKLAND MUSEUM of CALIFORNIA Foundation.

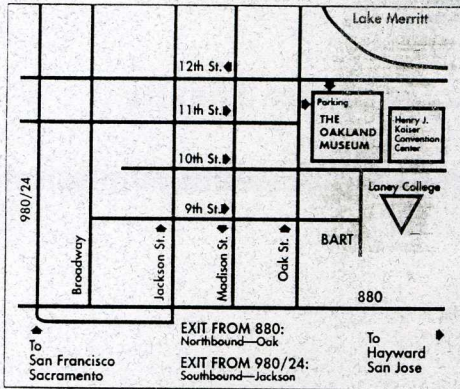
Howard Fox, Curator Cont. Art
L.A. County Museum
5905



OAKLAND MUSEUM of CALIFORNIA
Art Department
1000 Oak Street
Oakland CA 94607



OAKLAND MUSEUM of CALIFORNIA



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A Bay Area Premier!

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212 627 3680 www.kentgallery.com

SEPTEMBER 6 TO OCTOBER 13, 2007
LLYN FOULKES

Opening reception
Thursday, September 6th
from 6 to 8 p.m.

Publication Available

LLYN FOULKES

THE LEGEND OF MICKEY RAT

JUNE 1 THROUGH JULY 6, 1996

RECEPTION FOR THE ARTIST SATURDAY, JUNE 1ST
4 TO 6PM

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TEL 310 449 1479 FAX 310 828 7270

Llyn Foulkes

5 February – 1 March 1997

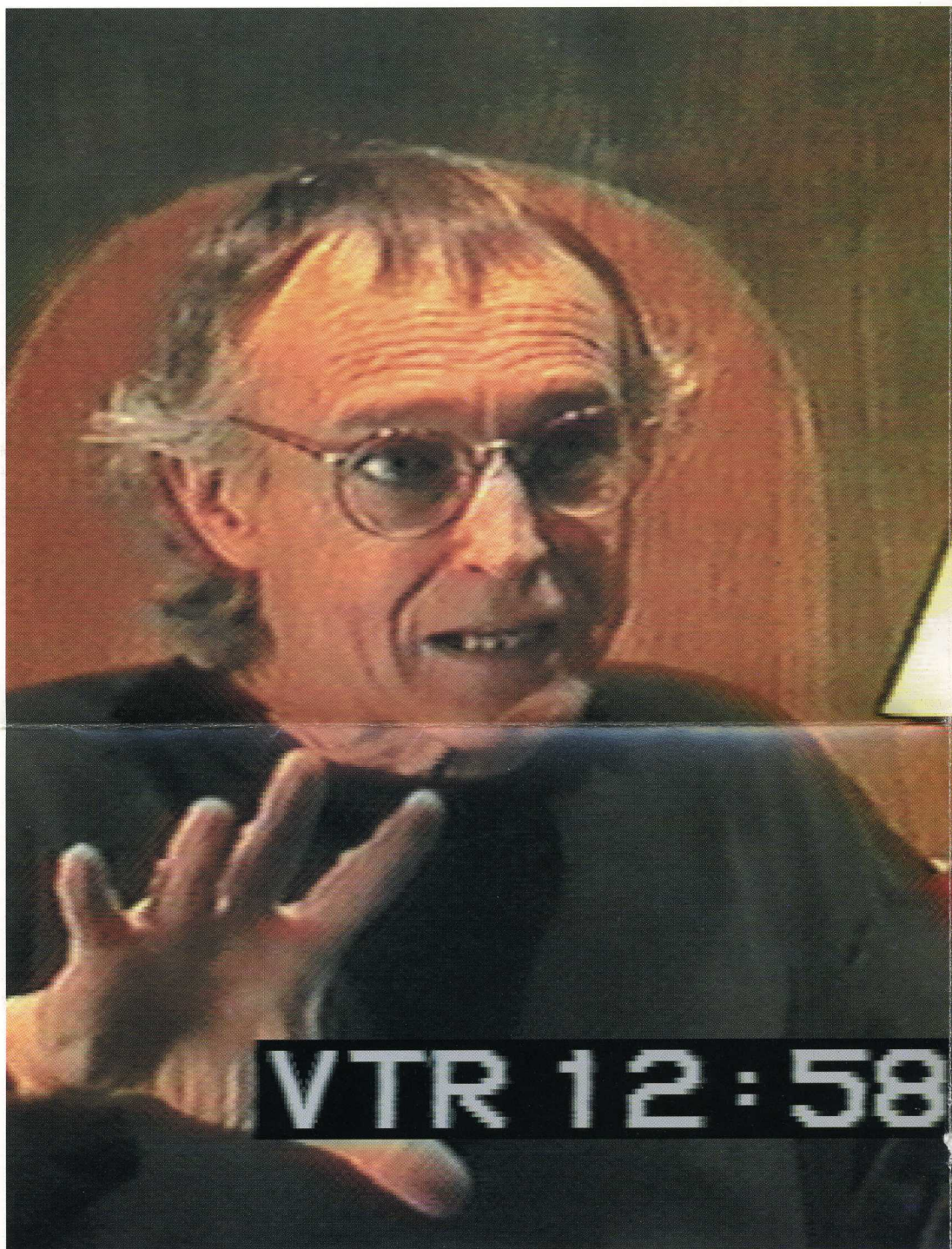
Reception for the artist

Thursday, 6 February 5:30 – 7:30 pm

Gallery Paule Anglim

14 Geary St. San Francisco CA 94108 415.433.2710

Fax 415.433.1501 Tuesday to Friday 11-5:30 Saturday 11-5



LLYN F
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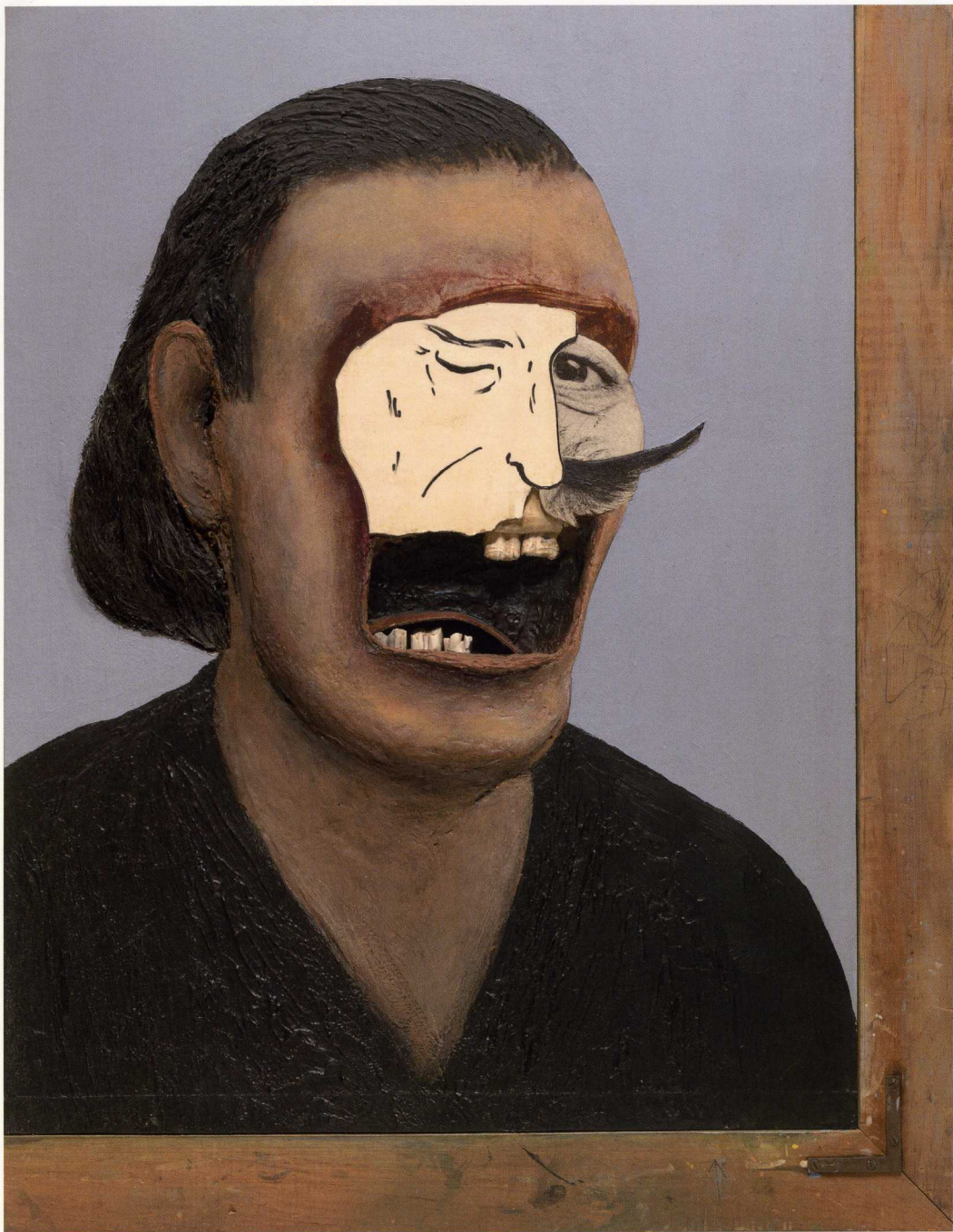
GALLERY HOURS: TUESDAY - SA

IMAGE FROM VIDEO "LYNN FOULKES" ©1994 SMART ART PRESS



FOULKES
PAINTING

FOR THE ARTIST: TUESDAY DECEMBER 6 6:00 - 8:00 PM
MONICA CA 90404 PHONE 310 449 1479 FAX 310 828 7270
SATURDAY 11:00 AM - 5:00 PM



LLYN FOULKES

RESTORATION

OCTOBER 21 - NOVEMBER 22, 2006

RECEPTION:

SATURDAY, OCTOBER 21, 4-6 PM

CRAIG KRULL GALLERY

BERGAMOT STATION

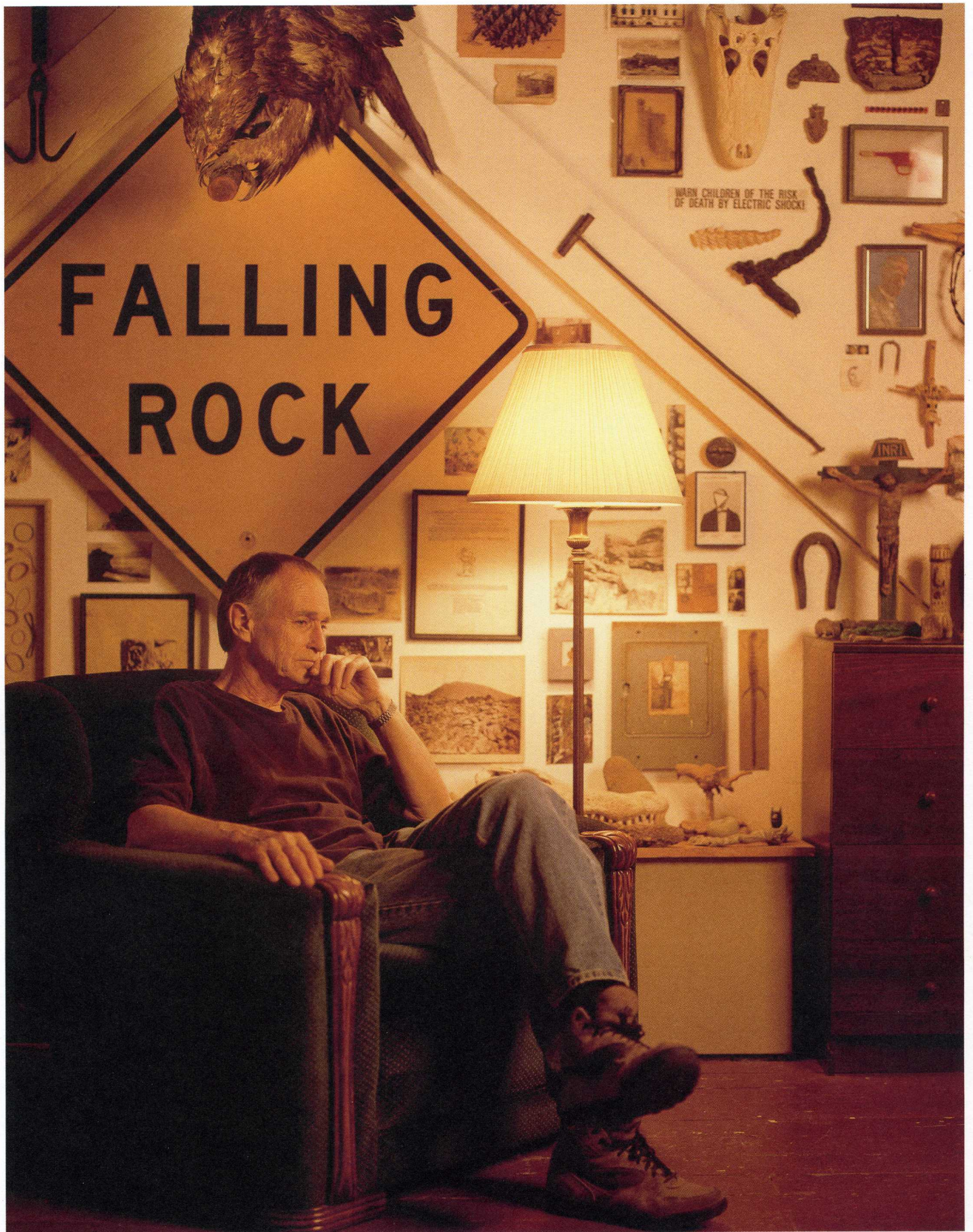
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ROCK**

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OF DEATH BY ELECTRIC SHOCK!

4 FEBRUARY THRU 19 MARCH 2005

LLYN FOUKLES

The Lost Frontier

1995-2005

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K E N T

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LLYN FOULKES THRU 6/23/78

News Release

IMMEDIATE RELEASE
April 20, 1978

LLYN FOULKES: PAINTINGS, COLLAGES, ASSEMBLAGES (1959-78)

LIBRARY

APR 28 1978

A survey of California artist Llyn Foulkes' work of the last 20 years will open at the Museum of Contemporary Art May 13, 1978. The exhibition of approximately 50 paintings, collages and assemblages will continue through June 23.

Represented in major American and European collections, Llyn Foulkes' witty and perplexing work incorporates social commentary, personal recollections and a rich variety of style and media. The survey includes the 44-year old artist's earliest paintings (Preview, 1961) which were then followed by somber, large-scale constructions (Geography Lesson, 1960 and The Canyon, 1964). These imposing works utilize poetic references, photographs and collage techniques.

Also on view are Foulkes' monumental and ambiguous rock-/bodyscapes (Cow Rock, 1965 and Leo Gorcey's Rock, 1969) as well as his smaller postcard-vistas of landscapes which employ Pop motifs and personal inscriptions (Carte Postale, 1973). Foulkes' most recent works include ironic and disturbing portraits with cancelled-out faces, usually encased in shallow box-like assemblage/ frames (Geometry Teacher, 1974 and Steppin' Out, 1976-77). The exhibition also includes six new paintings done in 1978. As New York Times art critic John Russell so aptly states, Llyn Foulkes seems to "...catch everyday life off balance and give it a well-calculated shove."

The exhibition is organized by Judith Russi Kirshner, Curator of the Museum of Contemporary Art. A poster, specially created by the artist, will accompany the exhibition.

For further information: Alene Valkanas or Sally Ruth Rau 943-7755

Museum of Contemporary Art 237 e. Ontario st., Chicago 60611, Wh 3-7755

FOULKES, LLYN

ONE-MAN

N

LLYN FOULKES TIL OCT 20

LYNN
FOULKES,

ONE-MAN

Press Release

NEWPORT HARBOR ART MUSEUM OPENS 1974-1975
SEASON WITH LLYN FOULKES PAINTING SHOW.
IN THE ENTRANCE GALLERY: SCULPTURE BY
GLORIA KISCH
FOR IMMEDIATE RELEASE SEPTEMBER 12, 1974
EXHIBITION DATES SEPTEMBER 21 - OCTOBER 20, 1974

Newport	Harbor
Art	Museum

NEWPORT BEACH - The Newport Harbor Art Museum opens its 1974-75 season with a survey exhibition of California artist Llyn Foulkes. The exhibition covers fifteen years of the artist's work, 1959-1974 and reflects a personal imagery which is rich in its provocative impact. One cannot help but associate such artists as Bacon, Keinholz, and Bruce Conner with his work.

Foulkes has lived, worked, taught and exhibited in Los Angeles for almost seventeen years, a great many of his important paintings of every period have been acquired by leading art collectors in this region, which has made it possible to select for this exhibition almost fifty major examples of his work. Among those lending paintings to the show are Betty Asher, Mr. and Mrs. Monte Factor, Jack Nicholson, Diana Zlotnick, David Stuart Galleries, Corcoran Gallery, Nicholas Wilder Gallery, Los Angeles County Museum of Art, Los Angeles, as well as Sterling Holloway, South Laguna.

Since the early 1960's the work of Llyn Foulkes has been featured in many one-man and group shows both in the Americas and in Europe, so it is not surprising to find that he is represented in the permanent collections of the Museum des 20 Jahrhunderts in Vienna, the Museum of Modern Art and the Whitney Museum of American Art, New York, the Art Institute of Chicago, and in California in the collections of the Los Angeles County Museum of Art, Pasadena, Oakland, La Jolla museums, as well as Stanford University.

James B. Byrnes, Director of the Museum and organizer of the exhibition says "In choosing the paintings, an effort was made to achieve a balance between Foulkes' earlier heroic-scaled "Rock", "Post Card," and "Animal" subjects of the period 1960-1969 and his current series which features small framed, intensely provocative "portraits" bearing inscriptions and/or dedications. These recent works were described by Martha Alf, ARTWEEK reviewer, as paintings of "a famous or unknown person who has had an effect on Foulkes' life...people...killed by society or what society has done to their personalities."

Llyn Foulkes was born in Yakima, Washington, 1924. He attended

James B. Byrnes, Director of the Museum and organizer of the exhibition says "In choosing the paintings, an effort was made to achieve a balance between Foulkes' earlier heroic-scaled "Rock", "Post Card," and "Animal" subjects of the period 1960-1969 and his current series which features small framed, intensely provocative "portraits" bearing inscriptions and/or dedications. These recent works were described by Martha Alf, ARTWEEK reviewer, as paintings of "a famous or unknown person who has had an effect on Foulkes' life...people...killed by society or what society has done to their personalities."

Llyn Foulkes was born in Yakima, Washington, 1934. He attended Central Washington State College, Ellensburg, 1953; studied art and music (he presently heads up a group called "The Rubber Band") at the University of Washington, Seattle, 1954. In the early 1960's he taught at U.C.L.A. and in 1965 received the first Contemporary Arts

LIBRARY
NOV 8 1974

LOS ANGELES COUNTY
MUSEUM OF ART

EXHIBITION DATES SEPTEMBER 21-OCTOBER 20, 1974

- 2 -

Council award from the Los Angeles County Museum of Art. He has had one man exhibitions at the Ferus Gallery, Pasadena Art Museum, Rolf Nelson Gallery, Oakland Art Museum and the David Stuart Galleries. Among the many group exhibitions he has been included in the Paris Biennale, Museum of Modern Art, 1967; Seattle Art Museum, 1968 and the San Francisco Museum of Art.

Sandy Ballatore in her introduction to the catalogue accompanying the exhibition says of Foulkes:

"His work has always been unique and personal, unbounded by style, taste or movements. Even during the '60's when other Los Angeles artists were producing work that was psychologically cool, concerned with formal attitudes, visual perception and synthetic materials, Foulkes' was painting cows and mountains, investigating reality, expressionism and serial imagery, many times within the same painting."....

IN THE ENTRANCE GALLERY

GLORIA KISCH

Gloria Kisch, Los Angeles artist, presents slender, vertical pieces which operate out of the post-minimalist tradition. She says about her own work:

My art is about presence; each piece a stab at eternity. When pieces are single, it is the I alone. When they are double, it is Male/Female. When they are triple, the relationships between all the parts are important.

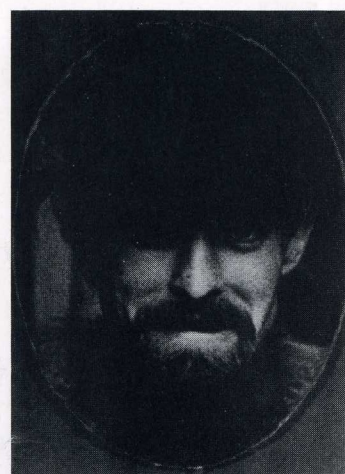
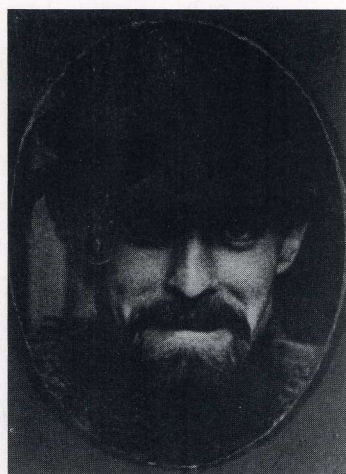
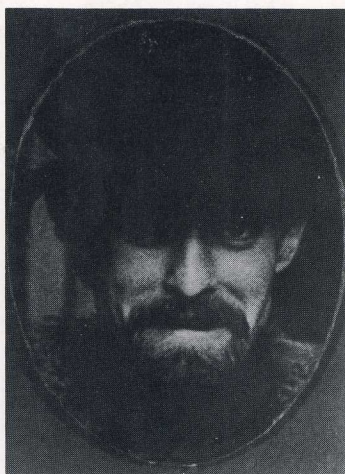
Each piece is symbolic of all that one relates to it.

There is a strong connection with the distant past, because for me the past helps to explain the present.

The materials used are mixed media. The idea is not to be limited by the materials, but rather to choose materials which represent extensions of one's thought."

The Newport Harbor Art Museum is located at 2211 West Balboa Boulevard, Newport Beach. Hours Tuesday through Sunday 12 noon to 4 p.m. Friday nights 6 - 9 P.M. FREE DOCENT TOURS SCHEDULED ON THURSDAYS at 1:00 2:00, and 3:00 o'clock. ADMISSION BY DONATION.

For further information Phyllis J. Lutjeans
(714) 675-3866

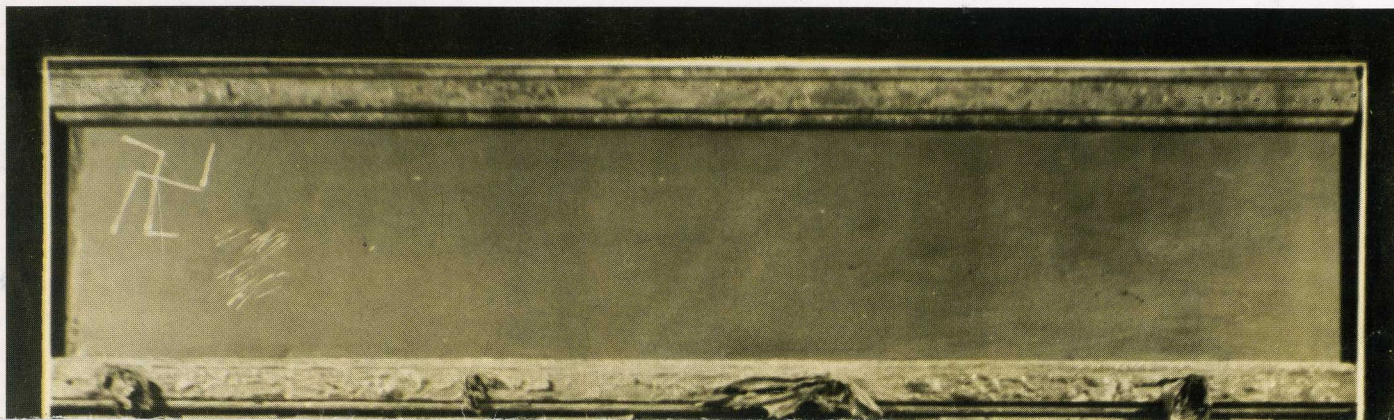


LIBRARY
LOS ANGELES COUNTY MUSEUM
EXPOSITION PARK

LLYN FOULKES

SEPTEMBER 18 THROUGH OCTOBER 24, 1962

RECEPTION SEPTEMBER 18, 8 TO 10 P.M.





46 NO. LOS ROBLES AVENUE, PASADENA, CALIF.
THE PASADENA ART MUSEUM

du 30 septembre
au 30 octobre 1970

Vernissage mercredi 30 septembre
de 18 à 21 heures

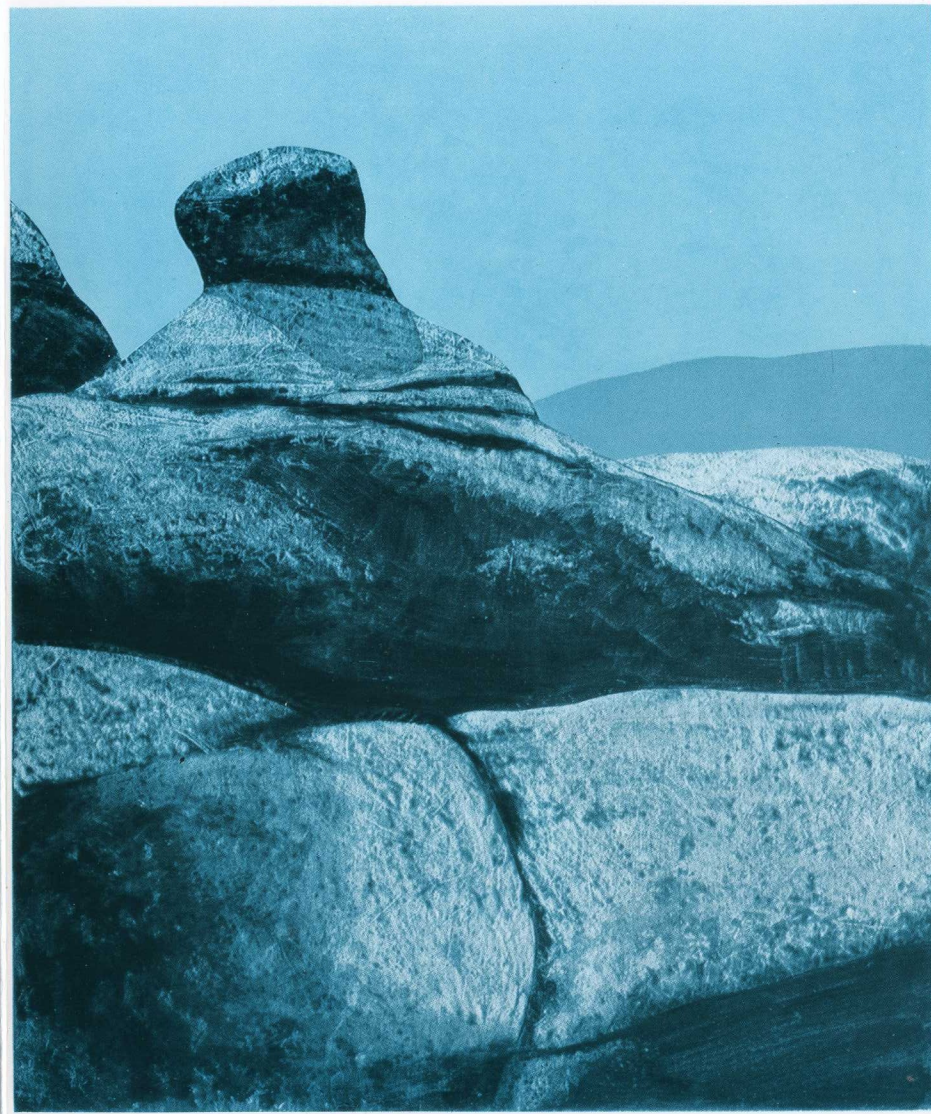
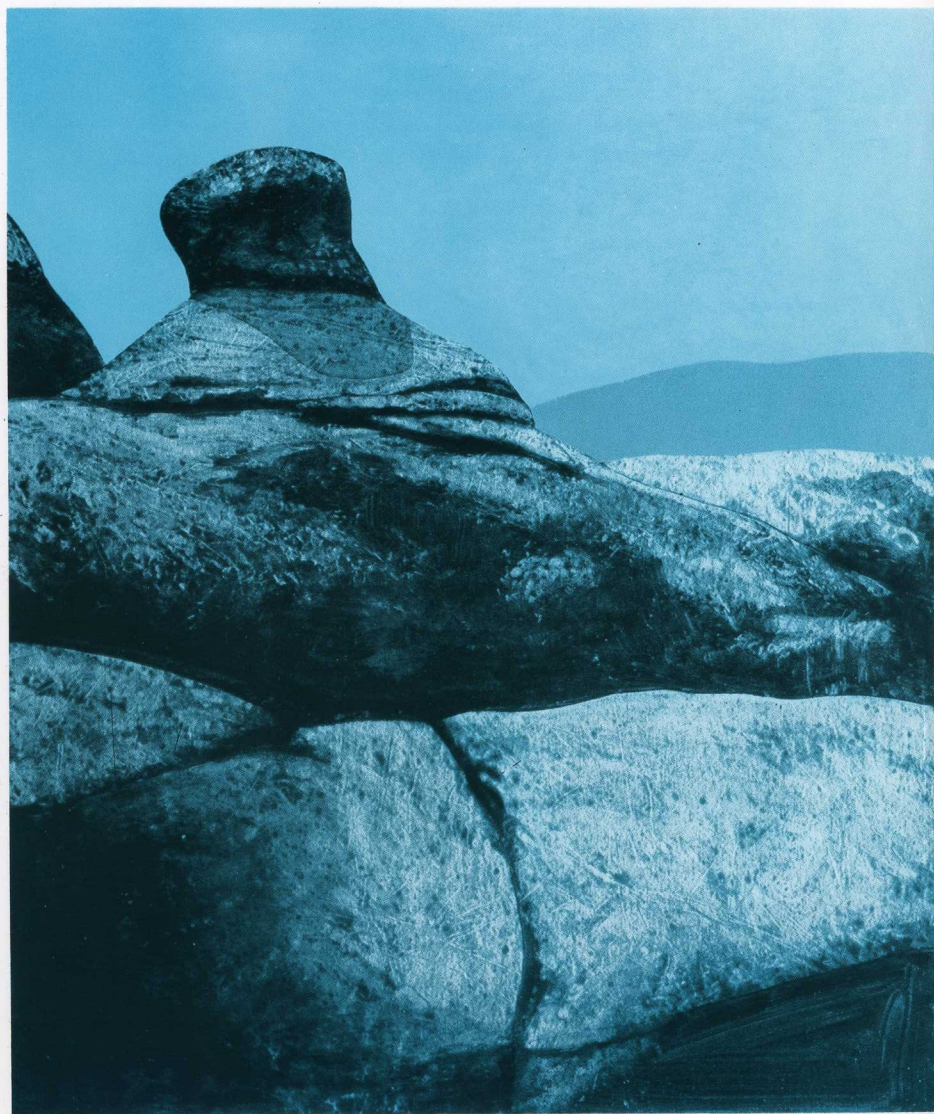
Galerie
Darthea
Speyer

6 rue Jacques Callot
Paris 6
Tél. 033 78-41

LLYN FOULKES

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

NOV 20 1970



Nob Hill
Huile sur toile
165 x 273 cm

LLYN FOULKES

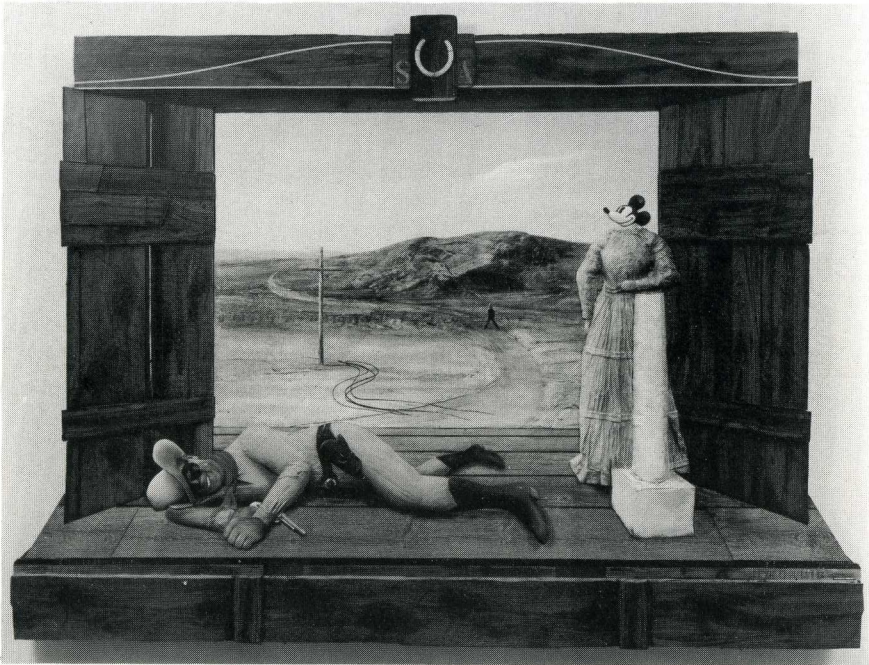
April 14, 5 - 7 P.M.

Thru May 11, 1974

DAVID STUART GALLERIES

807 N LA CIENEGA • LOS ANGELES 69 • OL 2-7422





"The Last Outpost" 1983 Mixed Media 81 x 108 x 5"

HOOKS-EPSTEIN GALLERIES, INC.

presents

Images of Disruption and Illusion

by

LLYN FOULKES

Saturday, May 14, 1988

6:00 P.M. to 8:00 P.M.

The exhibition continues thru June 14, 1988



HOOKS-EPSTEIN GALLERIES, INC.

3210 EASTSIDE HOUSTON, TX 77098 (713) 522-0718



LYN FOULKES

11/6/82

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OCT 22 1982

SPACE DBD
2847 S. Robertson Blvd.
Los Angeles, CA 90034
(213) 839-0661

LOS ANGELES COUNTY
MUSEUM OF ART

FOR IMMEDIATE RELEASE

WHO: SPACE DBD PRESENTS: LYN FOULKES

WHAT: "MAD AS HELL" A MUSIC PERFORMANCE

WHEN: SATURDAY, NOVEMBER 6, 8 PM

WHERE: THE CHURCH IN OCEAN PARK, 237 HILL ST., SANTA MONICA

DONATION: \$ 5.00

PLEASE CALL FOR RESERVATIONS (213) 839-0661.

SPACE DBD presents artist Llyn Foulkes in a music/performance entitled "MAD AS HELL", at The Church in Ocean Park, 237 Hill St., Santa Monica, on Saturday, November 6th, at 8 pm. Please call for information and reservations (213) 839-0661.

"MAD AS HELL" is a music/performance by Llyn Foulkes who proffers himself on the 'Foulkes-a-Fone', a mysterious machine. Llyn Foulkes is an internationally recognized, highly individualistic artist. He began his own one-man band in 1973. He has composed music for his extraordinary instrument and has given numerous performances, including appearances at Newport Harbor Art Museum, CSULB (1979), LAICA, The Roxy Theater, Los Angeles, KPBS-TV, San Diego and the Johnny Carson Show.



1981 photo

LLYN FOULKES
and
HIS MACHINE
in Concert

April 11, 1981, 8 p.m.

Downtown Gallery: 815 E. Traction L.A.

NO HOST BAR

\$3.00

LIBRARY

JUL 10 1981

LOS ANGELES COUNTY
MUSEUM OF ART

A POST-CETA BENEFIT FOR LAICA, COURTESY THE ARTIST

The Los Angeles Institute of Contemporary Art
presents

MAURICE —
I'm still interested in
that concert at
LACMA - Lynn



LLYN FOULKES



JULY 31 TO AUGUST 26, 1961

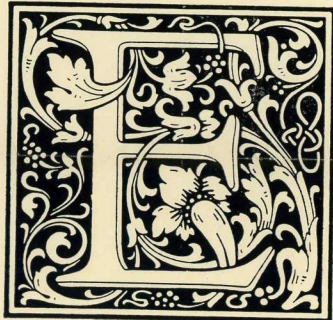
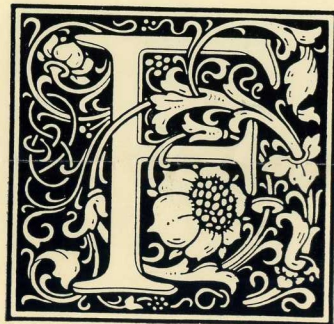
RECEPTION JULY 31, 8 TO 10 P. M.

723 N. LA CIENEGA BOULEVARD

LOS ANGELES 46, CALIFORNIA

MAY 18 1961
FOR THE ARTS COUNCIL
FOR THE ARTS COUNCIL
FIDELITY

AN INTRODUCTION TO
THE PAINTINGS OF
LLYN FOULKES



JULY 31 TO AUGUST 26, 1961

LYN FOULKES





OPENING TUESDAY EVENING, NOV. 4, 8-10 P.M.
CONTINUING THROUGH THE MONTH, 1969

DAVID STUART GALLERIES

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ONE-MAN

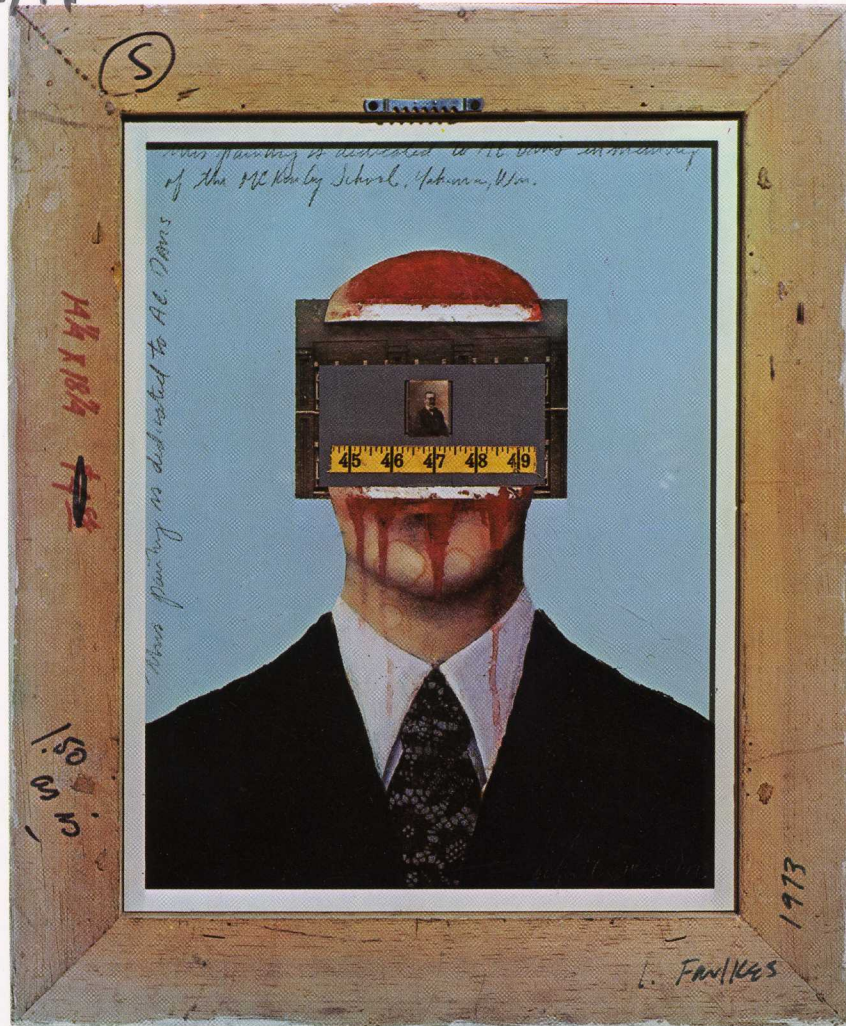
FOULKES, LLYN

PREVIEW 1975-1976

LIBRARY

OCT 10 1975

LOS ANGELES COUNTY
MUSEUM OF ART



Cover — Llyn Foulkes "Portrait Dedicated to A. C. Davis"—8" x 14½" 1973

September 10 — October 7	Hector Escobar (1st U.S. Exhibition)
October 8 — November 1	Masters Show
November 5 — December 6	Stephen Edlich
December 10 — December 31	Max Waldman (Photographs)
January 1976 —	Jan Müller
February 4 — March 6	Norris Embry
March 9 — April 3	Roger Hilton (1st U.S. Exhibition)
April 7 — May 1	Marwan (1st U.S. Exhibition)
May —	To Be Announced
June —	To Be Announced

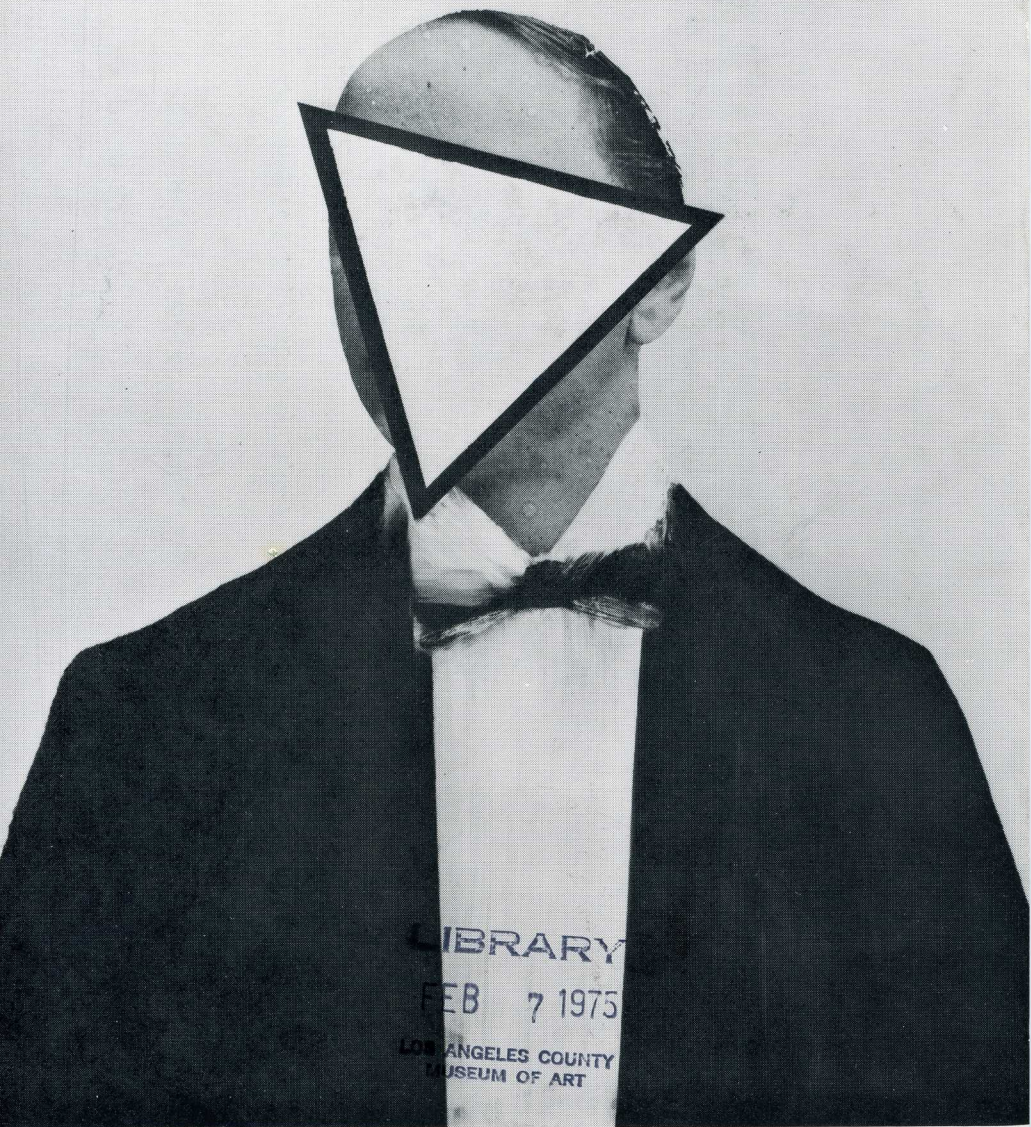
GRUENEBAUM



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25 East 77th Street, New York 10021 (212) 249-5668 Cable: Gruengal

ONE-MAN



Llyn Foulkes

FIRST NEW YORK EXHIBITION
FEBRUARY 11 - MARCH 15, 1975

Opening Tuesday, February 11, 5-7

to meet the Artist

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LOS ANGELES COUNTY
MUSEUM OF ART

Wilford Gallery

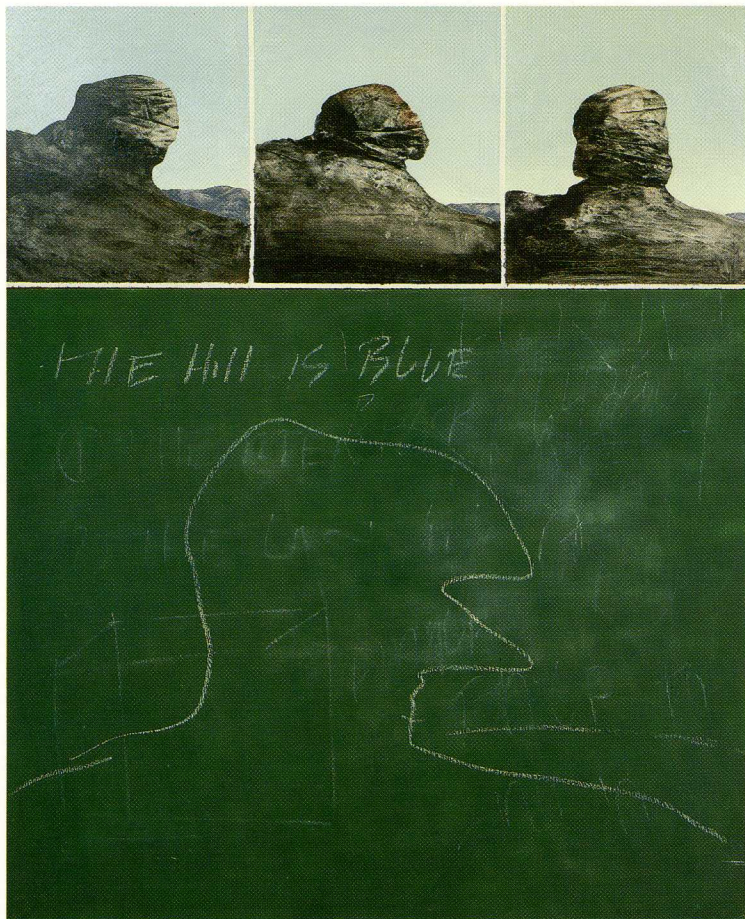
29 EAST 72 STREET, NEW YORK 744-2925

"Geometry Teacher #2" 1973-4 Mixed Media 41¾" x 31¾" *



Mr. Kenneth Donahue
Los Angeles County Museum
5905 Wilshire Blvd.
Los Angeles, California 90036

Llyn Foulkes



"The Hill is Blue" 1984 acrylic and oil on wood 49"x 41"

27 July - 27 August 1988

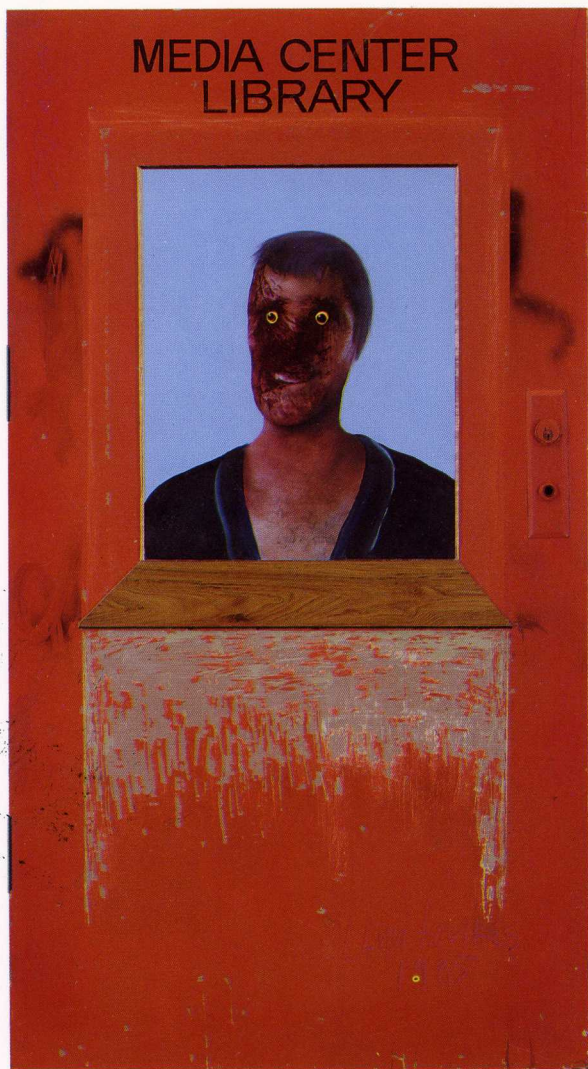
Opening reception

Wednesday 27 July 5:30 - 7:30

Gallery Paule Anglim

14 Geary St. San Francisco California 94108
(415) 433-2710 Tues.-Fri. 11-5:30 Sat. 11-5

Llyn Foulkes



"Media Center Library", 1985, mixed media, 65"x 36"

6 February - 8 March 1985

Reception for the artist

Wednesday 6 February 5:30 - 7.00

Gallery Paule Anglim

14 Geary Street San Francisco Calif. 94108

[415] 433-2710 Tues.-Fri. 11:00-5:30 Sat. 11-5

Santa Barbara
Contemporary
Arts Forum
7 W. De La Guerra
Santa Barbara, CA 93101
(805) 966-5373

FOULKES, LYN



IT'S A GREAT SHOW!

LYN FOULKES on his almost
indescribable, positively
amazing machine

— a one-man band of car horns,
cowbells, drums, gongs,
cymbals, a xylophone, clarinet,
a pistol and more.

Hear Foulkes songs

Tap your toes

Dance, drink, laugh, enjoy

Experience the
performance of the
century.

MARTINEZ TUCHMAN
LOS ANGELES COUNTY MUSEUM
OF ART
WILSHIRE NEAR FAIRFAX
LOS ANGELES, CA.

Saturday, January 25

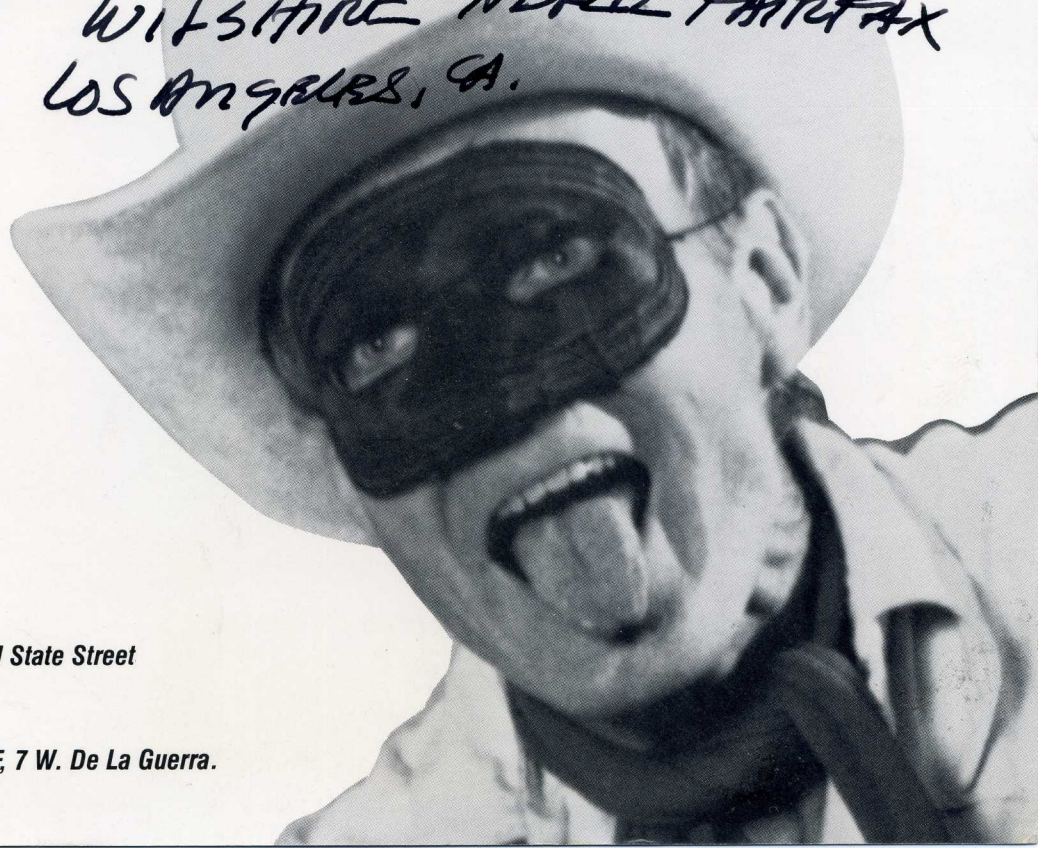
8:30 PM

Upstairs at the Galleria, La Cumbre and State Street

\$12.00/ CAF Benefit Contribution

\$8.00/CAF members

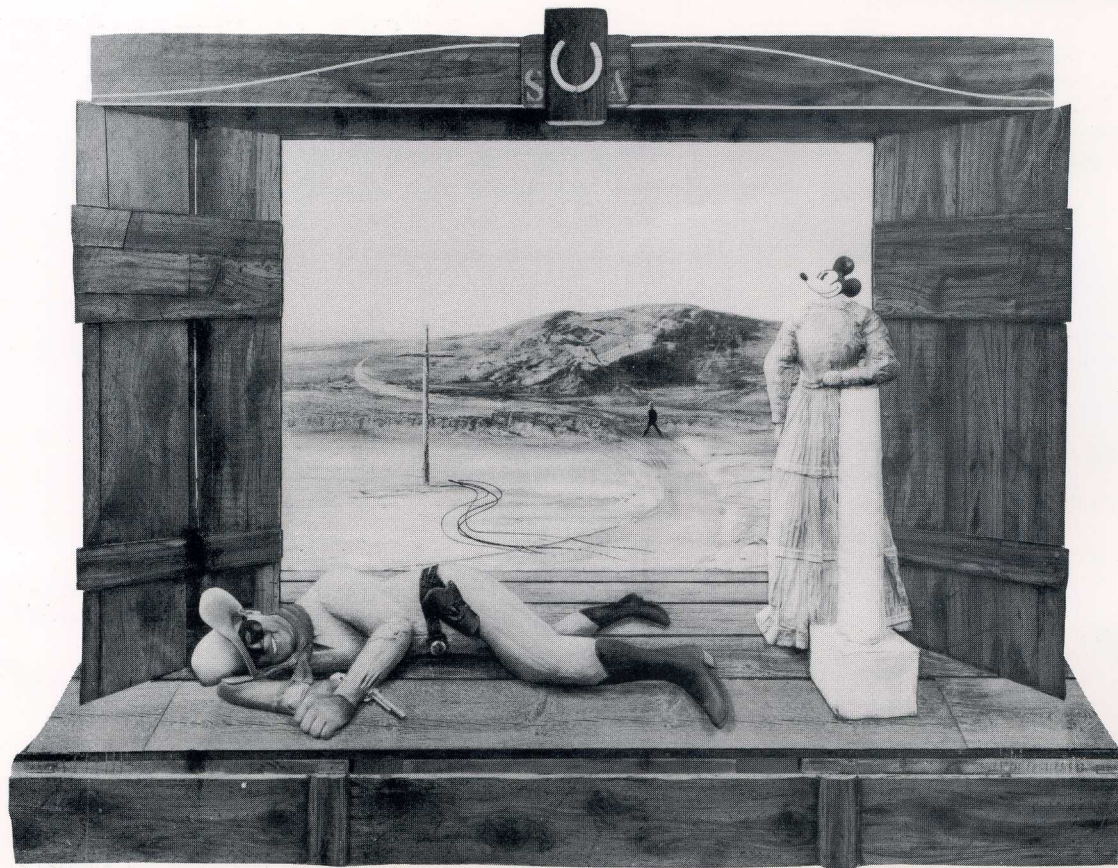
Tickets available at the door and at CAF, 7 W. De La Guerra.



IT'S A GREAT SHOW!

CAF PRESENTS
LLYN FOULKES
JANUARY 25





Llyn Foulkes

Born 1934, Yakima, Washington

Selected Awards:

1977 Guggenheim Fellowship

Selected Solo Exhibitions:

1984 Los Angeles Institute of Contemporary Art

1983 Asher/Faure Gallery, Los Angeles

1978 Museum of Contemporary Art, Chicago (retrospective)

1977 Gruenebaum Gallery, New York

1975 Galerie Darthea Speyer, Paris (also 1970)

Willard Gallery, New York

1974 David Stuart Gallery, Los Angeles

Newport Harbor Art Museum, Newport Beach, CA

(retrospective)

1962 Pasadena Art Museum, Pasadena, CA

Public Collections:

Solomon R. Guggenheim Museum, New York

Art Institute of Chicago

Whitney Museum of American Art, New York

Museum of Modern Art, New York

Beaubourg Museum, Paris

Norton Simon Museum, Pasadena, CA

Los Angeles County Museum of Art

Museu des 20 Jahrhunderts, Vienna, Austria

Musee Boymans, Rotterdam, Netherlands

Oakland Museum of Art, Oakland, CA

Stanford University, Palo Alto, CA

La Jolla Museum of Art, La Jolla, CA

Newport Harbor Art Museum, Newport Beach, CA

San Francisco Museum of Modern Art

LLYN FOULKES

New Paintings

SEPT 14–OCT 13, 1984

RECEPTION: SEPT 14 5–8 PM

LIBRARY

FEB 28 1986

LOS ANGELES
MUSEUM OF ART

ZOLLA/LIEBERMAN

356 WEST HURON

GALLERY HOURS

CHICAGO 60610

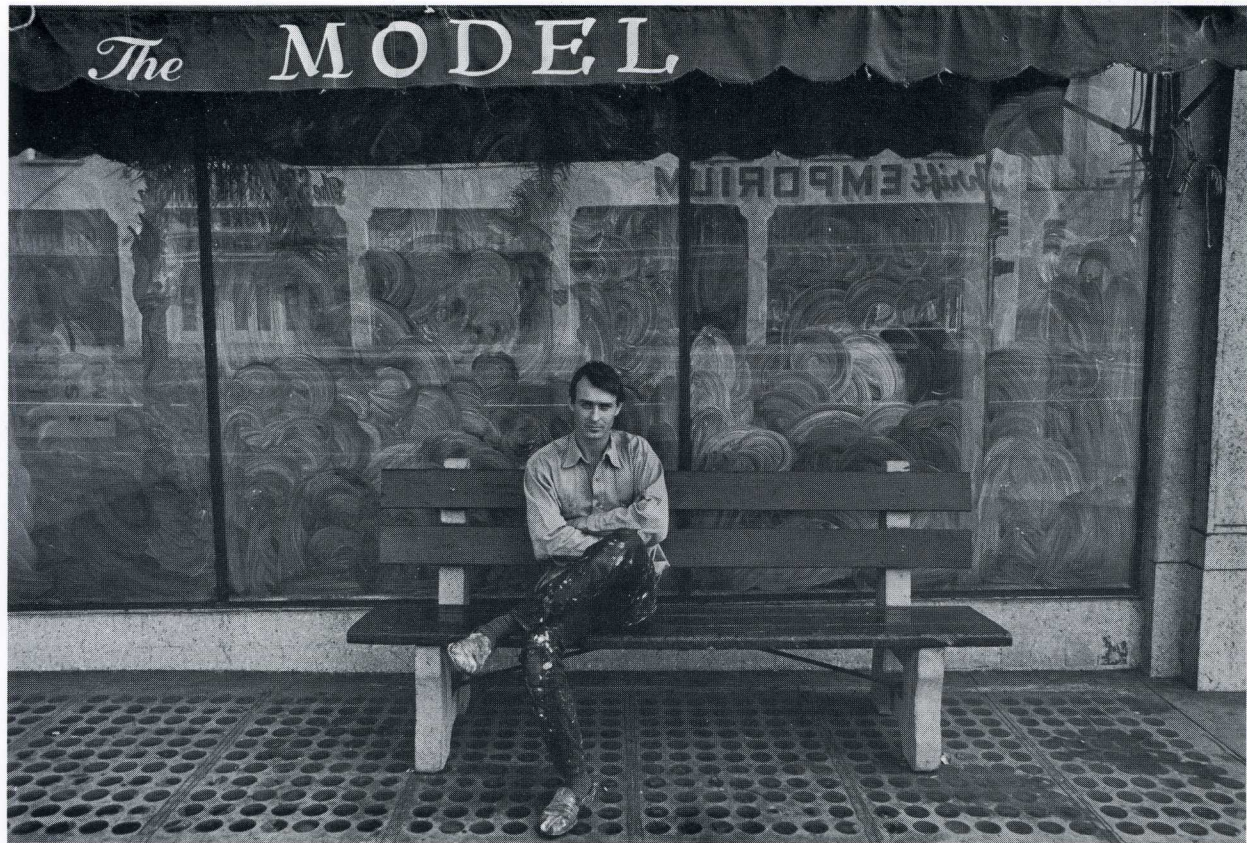
TUESDAY–SATURDAY

(312) 944-1990

11:00–5:30

THE LAST OUTPOST, 1983, mixed media 81"x108"x5"

The MODEL



Photograph by Dennis Hopper
Courtesy Twelvetreets Press, © 1987

15 October–14 November 1987

Reception for the Artist
Thursday evening, 15 October, from 6 to 8

KEN T

41 East 57 Street New York, NY 10022
(212) 980-9696 FAX (212) 421-5368

L.A.T. CAL.
9/22/74

ART NEWS

Llyn Foulkes' Works at Newport

BY JOSINE IANCO-STARRELS

CLIP
● The Newport Harbor Art Museum is presenting a survey exhibition of Llyn Foulkes' paintings and sculpture by Gloria Kisch through Oct. 20.

The Foulkes exhibition covers 15 years (1959-1974) and includes 50 major paintings.

Born in Yakima, Wash., in 1943, the artist has lived, taught and exhibited in Los Angeles for 17 years. Foulkes' work has been seen in many one-man and group shows in the Americas and Europe. It is part of the permanent collections of the Museum of Modern Art, the Whitney, the Art Institute of Chicago, the Museum des 20 Jahrhunderts in Vienna and locally, the L.A. County Museum of Art, Pasadena, Oakland and La Jolla museums as well as the Stanford University collection.

Many works on view come from prominent local collections in addition to museum and gallery loans.

The Newport Harbor Art Museum is located at 2211 W. Balboa Blvd.,

Newport Beach. Hours are Tuesday through Sunday, noon-4 p.m., and Friday evenings, 6-9 p.m. Free docent tours are scheduled on Thursdays at 1, 2 and 3 p.m.

BERNAR VENET

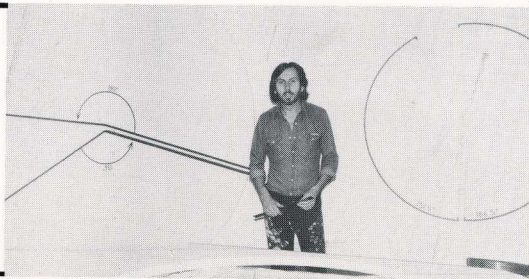
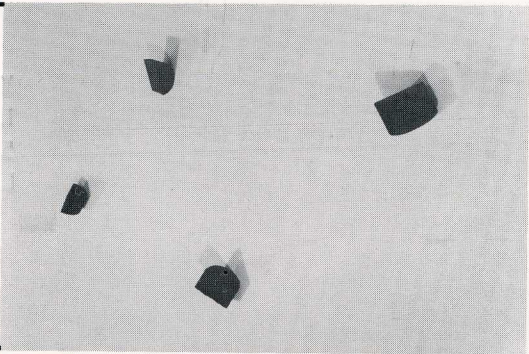


photo by gwen thomas

GARRICK DOLBERG



6f

marianne deson gallery 226 east ontario chicago illinois 60611 312 787-0005

gallery I

BERNAR **VENET**
recent paintings

ONE-MAN

FOULKES, LLYN

gallery II

GARRICK **DOLBERG**
new sculptures



and a special showing of
new work by LLYN FOULKES

october 20-november 27 1979

opening reception for the artists
friday october 19 5-7pm

Mr. Maurice Tuchman
Los Angeles County Museum
5905 Wilshire Blvd.
Los Angeles, Calif. 90036

marianne deson

226 east ontario gallery

chicago illinois 60611

312 787-0005

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DEC 13 1979

LOS ANGELES COUNTY
MUSEUM OF ART



COW

LLYN FOULKES

SEPTEMBER 10 THROUGH OCTOBER 5
OPENING SEPTEMBER 9—8 P.M. TO 10 P.M.

ROLF NELSON GALLERY

530 N. LA CIENEGA, LOS ANGELES 48

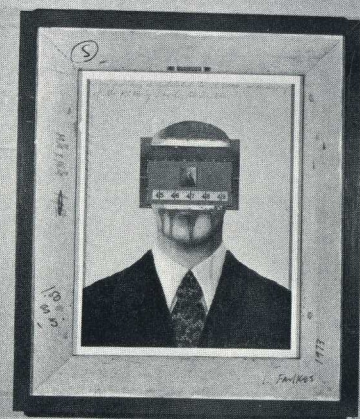
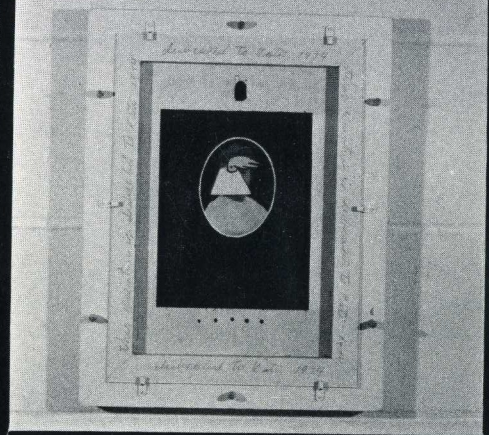
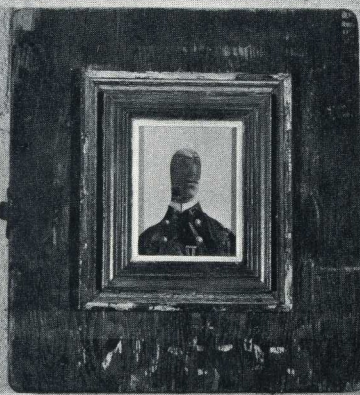
GALLERY HOURS: 11 A.M. TO 6 P.M.

TUESDAY THROUGH SATURDAY

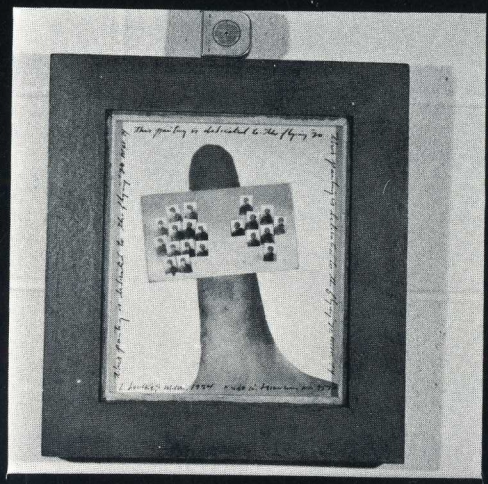
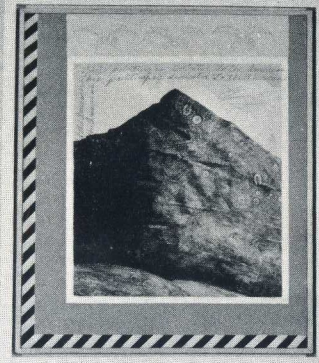
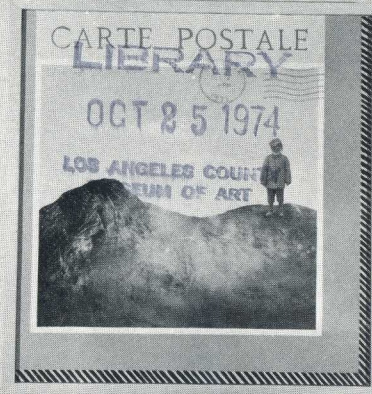
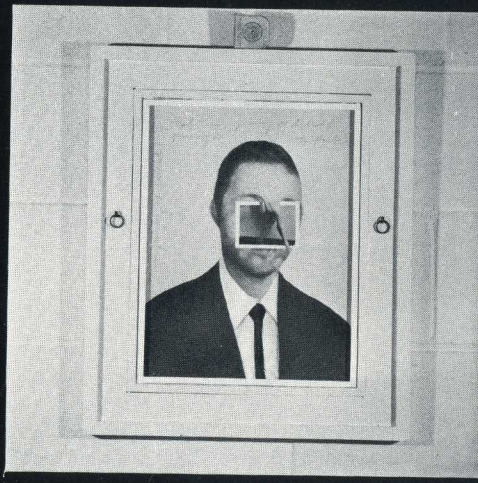
MONDAY 8 PM TO 10 PM—PHONE 657-3482

FOULKES, LLYN

ONE-MAN



L. FOUKES



FRONT COVER (catalogue numbers)

47	44	29	48
40		33	30
27	41	42	37

LLYN FOULKES

Fifty paintings, collages and prints from Southern California collections.

A survey exhibition — the years 1959-1974

NEWPORT HARBOR ART MUSEUM / September 20 thru October 20, 1974

BOARD OF TRUSTEES: David H. Steinmetz, President; Ben C. Deane, Vice President; Leon Lyon, Vice President; David S. Robertson, Vice President; Henry T. Segerstrom, Vice President; Mrs. Richard Steele, Secretary; Mrs. C. Thomas Wilck, Assistant Secretary; Owen E. Metzler, Treasurer; George L. Argyros, Mrs. Johnston Ballard, Mrs. Ernest E. Bryant, III, Harry G. Bubbb, Ben C. Deane, John E. Dwan, II, Leighton French, Mrs. Walter D. K. Gibson, Jr., Jack Glenn, Herbert A. Gold, Robert Guggenheim, Warren D. Hancock, Frank C. Harrington, Rolla R. Hays, Jr., George Jeffries, Mrs. George Jeffries, Mrs. Richard S. Jonas, John F. Kelsey, Branch P. Kerfoot, Mrs. Branch P. Kerfoot, Mrs. Winslow S. Lincoln, Richard Lyon, Mrs. Robert J. Marshall, T. Phillips Morgan, Jack W. Smock, Mrs. Harvey Somers, George R. Sturgis, Mrs. John J. Swigart, Mrs. Daniel S. Thompson, Mrs. Glenn Turnbull, Mrs. Charles Ullman, Mrs. Donald Washburn, Mr. Ernest C. Wilson, Jr., Mrs. Edgar B. Witmer.

TRUSTEE EMERITUS: Mrs. Richard H. Winckler.

STAFF: James B. Byrnes, Director; Betty Turnbull, Curator of Special Exhibitions; Phyllis J. Lutjeans, Gallery Administrator; Jean Smock, Membership Secretary; Sue Henger, Registrar; Jane Todd, Membership Assistant; Brian Forrest, Installation and Security.

ACKNOWLEDGEMENTS

Our museum is deeply indebted to art critic Ms. Sandy Ballatore who not only worked with artist Llyn Foulkes and the David Stuart Galleries which represent him, locating and identifying many of the works selected for this exhibition, but also volunteered her services to conduct the interview which provides the introductory text of this catalog.

Throughout the 1960's and 1970's the work of Llyn Foulkes has been featured in many one-man and group shows in museums and galleries in the Americas and in Europe, so it is not surprising to find that he is represented in the permanent collections of the Museum des 20 Jahrhunderts in Vienna, the Museum of Modern Art and the Whitney Museum in New York, the Art Institute of Chicago and, in California, the Los Angeles County Museum of Art and the museums of art in Pasadena, Oakland, La Jolla and at Stanford University. However, during the seventeen years Foulkes has worked, taught and exhibited in Los Angeles many of his important paintings have also been acquired by Southern California art collectors and institutions, which has made it possible to select from these sources fifty major works spanning the years 1959 through 1974.

In choosing the paintings, an effort was made to achieve a balance between Foulkes' earlier heroic-scaled "rock," "post card," and "animal" subjects of the period 1960 to 1969 and his current series featuring small framed, intensely provocative "portraits" bearing inscriptions or dedications.

We offer our sincere thanks and express our appreciation to the Los Angeles County Museum of Art for its continuing cooperation and support of our exhibition program. We also are pleased to acknowledge the contribution of services by the David Stuart Galleries and the James Corcoran Gallery in obtaining loans. We are especially grateful to the following private collectors, many of whom are longtime friends and supporters of this museum, as well as generous and frequent lenders to our exhibitions: The Asher Family Collection, Mr. and Mrs. Michael Blankfort, Peter and Ellie Blankfort Clothier, Fidel Danieli, Ronald Dunlap, Mr. and Mrs. Monte Factor, Sterling Holloway, Mr. and Mrs. Ward Kimball, Jack Nicholson, Mrs. Virginia Shirley, Nicholas Wilder, and Diana Zlotnick.

My personal thanks to Museum Registrar Sue Henger for her assistance in compiling and editing the catalog.

— James B. Byrnes, Director

FOREWORD

The career of Llyn Foulkes spans the 1960's and 1970's, reflecting Los Angeles art history but more importantly, presenting Llyn Foulkes, the man. His work has always been unique and personal. Even during the sixties when other L.A. artists were producing work that was psychologically cool, concerned with formal attitudes and synthetic materials, Foulkes was investigating reality, expressionism and serial imagery, many times within the same painting.

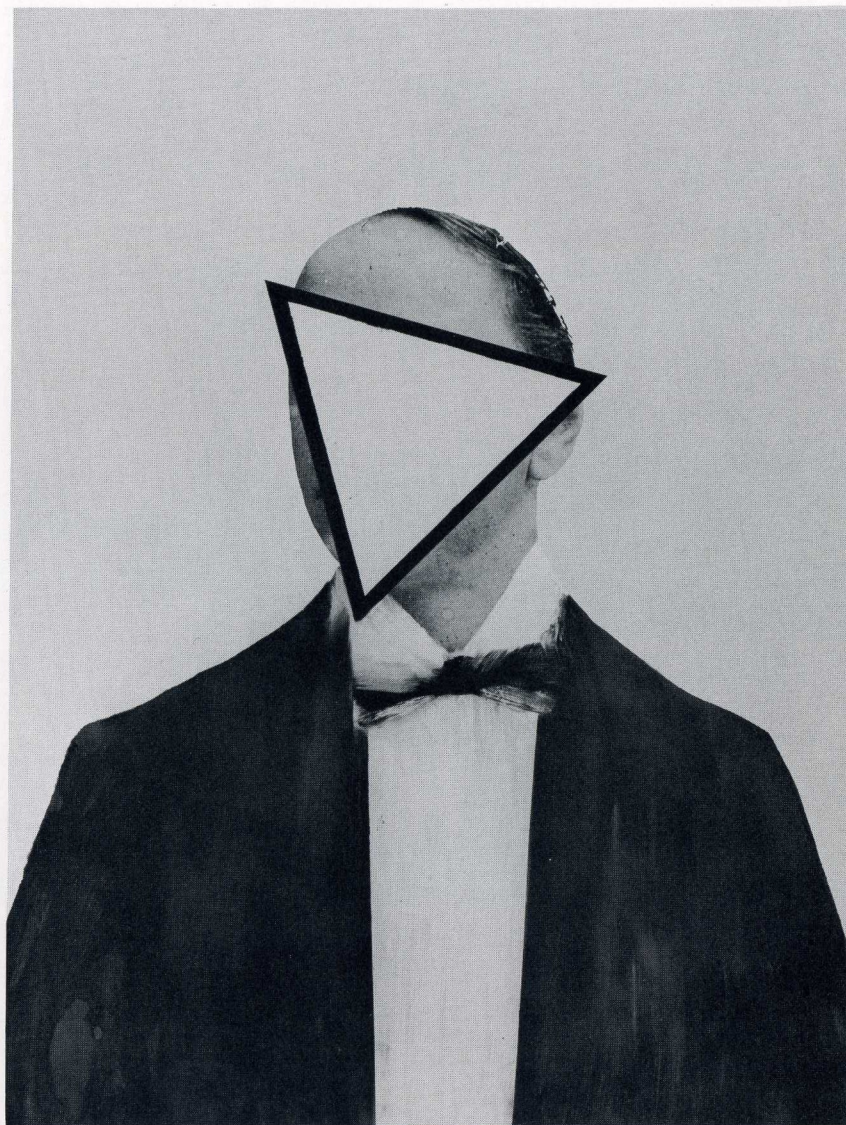
Throughout his life both art and music have been modes of expression for Foulkes. Within each medium he works intuitively rather than intellectually, emotionally rather than formally, always devising his own systems that ignore or defy convention. To discuss his work in a context that excluded his personality, his frustrations and successes would be as useless as analyzing Van Gogh's paintings and not his mind or his emotions.

Foulkes' recent work is a culminating success for him — resultant from many years of questioning his life, his painting, his very being. In an effort to portray Foulkes as directly and honestly as possible in the straightforward spirit of his new work, the following information is presented in interview form, the dialogue occurring in August 1974.

— Sandy Ballatore



Llyn Foulkes (third from left) and The Rubber Band, 1974



AN INTERVIEW WITH LLYN FOULKES

Foulkes is a powerful, strong and gripping image-maker of Baconian horror. . . (his) absolute refusal to allow good taste in painting to overtake his personal sense of what painting is gives his art a raw and unnerving effect.
 — John Coplans, 1963

- S.B. Coplans' statement seems still to be valid in view of your recent work. Is it?
- L.F. It's not as valid as it was, and the work now is not the same thing at all.
- S.B. Many people who saw your new pieces felt they were products of insanity. Is the artist crazy?
- L.F. Yes, but that's the difference. I'm not crazy. What I'm saying now in my work is *actuality*. I'm no longer working out feelings that I am unaware of; my feelings are translated into what they're meant to be.
- S.B. Your images are controlled, directed consciously?
- L.F. What Coplans saw in 1963 was a very naive person who wasn't sophisticated; not really having much knowledge of his environment. I was a kid pouring out feelings. Still, they were good paintings.
- S.B. The very early ones (1962 and before) do look as though they are unconscious struggles. They have a strong link with abstract expressionism and yet are trying to be more than abstract expressionist paintings. I can see the cross symbols and obliterated faces even then.
- L.F. Not everything in a particular painting really meant anything to me. It had a lot to do with knowing how to put a picture together, structure and design combined with a great deal of feeling. I wasn't able to put the product and my feelings and conscious self-awareness together at the same time. The audience response to the early work was the same, but my own awareness of what was happening in the paintings was not part of it.

Then (1963) an article came out in Artforum and many more people responded to the paintings. I got a great amount of publicity, received the first Contemporary Art Council Award from the L.A. County Museum of Art, had a one-man show at the Pasadena Art Museum and collectors started buying my paintings. Suddenly I had a very big name.

I joined the Rolf Nelson Gallery in 1963 and U.C.L.A. asked me to teach. Me! I had never graduated from an art

school or anything, but they had seen the publicity. All through school I had been the kind of person who when called upon would get embarrassed and not even be able to talk. I was so self-conscious, but I had to teach. I had driven a taxi for a year. So I got through it. I stayed for six years.

At that time I was very insecure about my paintings; reading all that publicity, being built up and being given credit for vastly more knowledge than I actually had about the work, and everything. I had been given credit for knowing what my feelings actually were. When I started thinking about what all these people were saying about me, I became extremely self-conscious. I started repeating myself, imitating myself.

That is when I grabbed onto the rock image as a symbol of security. I established even more security for myself by doing monochromatic paintings. I thought I still had a good product there; and then I also had the security of teaching at U.C.L.A.

In 1969 I had a show at David Stuart Galleries and all the paintings were rocks; like Irving Blum had told me nine years before about the blackboard and chair painting, "Do ten more of those and I'll give you a show."

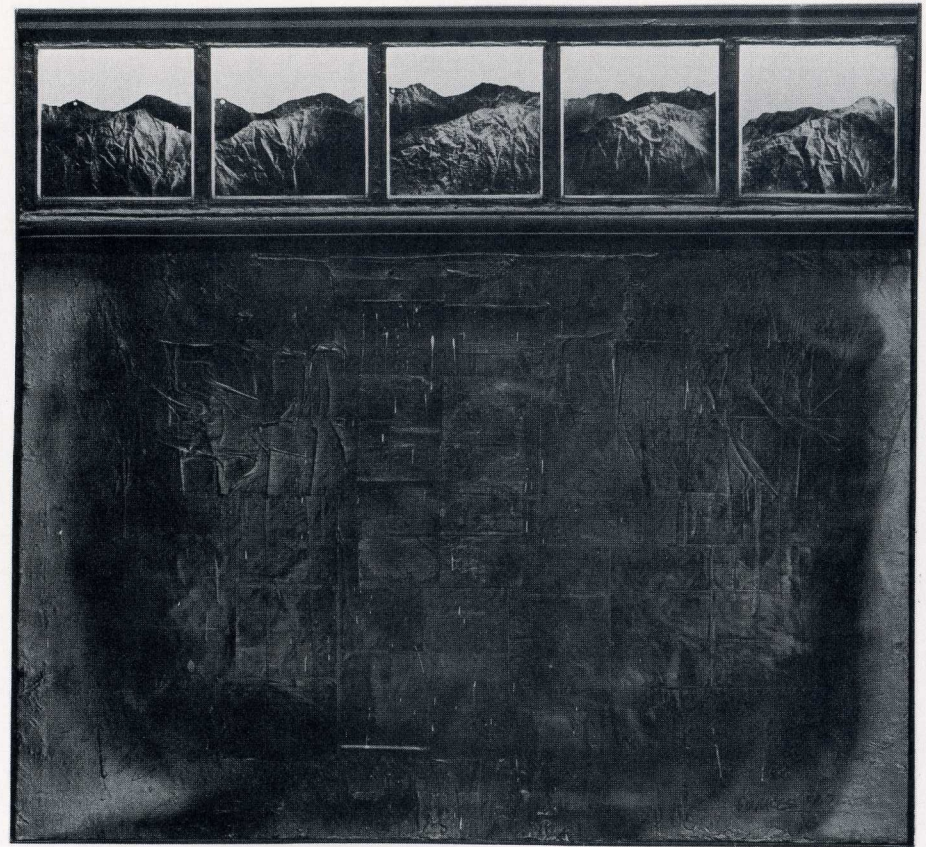
But the paintings only worked on one level, and much too strongly. I was dissatisfied with the work and I knew it wasn't saying what it could. At that time the bottom dropped out of everything and my job at U.C.L.A. ended. The only thing I had left was music. I was hitting the drums and working as an accompanying musician, but decided to go into therapy. I also stopped the music then.

I was in therapy for a year and the music again became extremely important. I see music and painting as being valid self-expression for me. If art is expression — if art is feeling, if those words are true, then it should mean that anything the artist is expressing or feeling is valid.

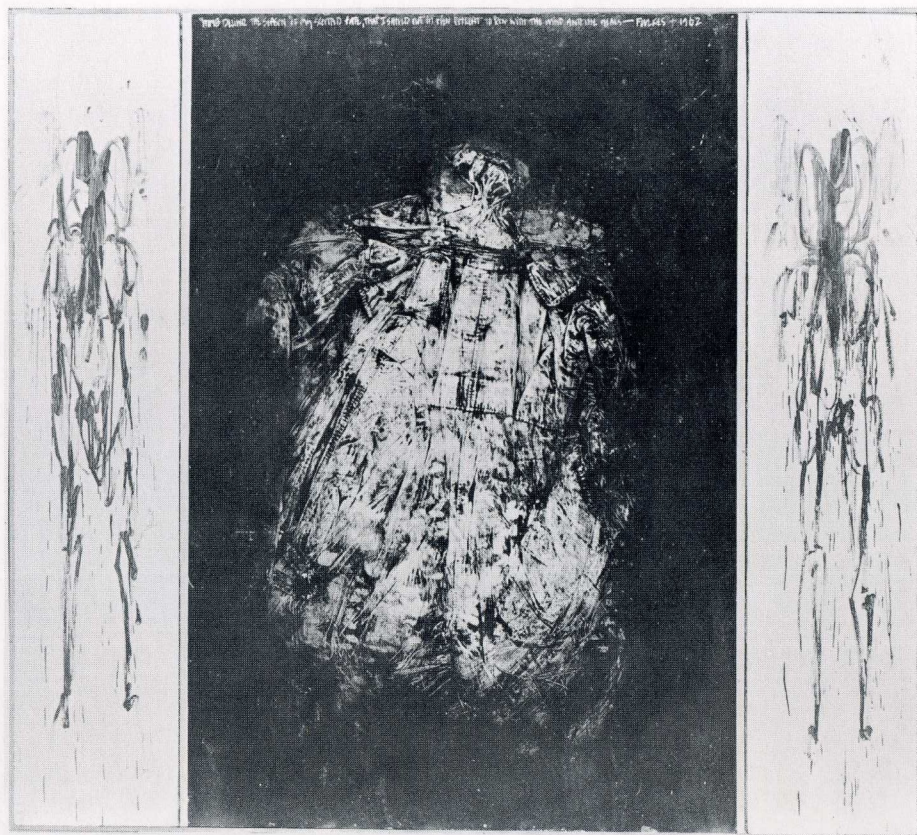
S.B. Will it be art?

L.F. That depends on the viewer, the public. For the artist to say it's art is something different. He knows what it is. He knows it's expressing something of himself; but to put a label of ART on it is an attempt by others to put it in some kind of order. That's how we attempt to understand everything, by ordering it. The levels of meaning can get very deep. Some people make art on the first level and make it very well. It can be beautiful.

S.B. You are saying that the first level, as you see it, is one of only visualness.



2. *GEOGRAPHY LESSON*, 1960



6. ODE TO GRANDMA, 1962

L.F. Yes. To me, that kind of art is saying, "I only have eyes and I can see. I have no ears, I have nothing else, I do not feel."

S.B. And the second level?

L.F. . . is an object plus feeling, emotion. The third level is usually missed. . .

S.B. Which is —

L.F. Why did he do it? An artist is a person *doing* something. Man can think and has reasons for everything he does. If he does not express those reasons, he has failed. He must know what he is saying. Through therapy, I began to understand much more of myself and my painting.

The last show (David Stuart Galleries, 1974) was turned out very quickly — in a matter of four months, consisting of fifty-five pieces. I had committed myself to a show. I really wasn't sure of the work and at the same time the music started happening. I started out with a washboard and a horn and it grew into a fantastic looking machine. With it, I am expressing myself on many different levels.

S.B. Is that actually possible with painting — to communicate as broadly as music does?

L.F. You can express many more levels of feeling with other media — films, for example. Many people, including artists, go out and see movies, but how many people go out and see what artists do?

Art is becoming a museum of the past, revealing how little of ourselves we've expressed. Now we see things really happening — on television, in films, in the press and in reality. Art can't be static and keep up. It has to do something. It has to stimulate a reaction. People should say, "That's *really* great!" or "That's really horrible!" Then something is actually happening. But when the audience is apathetic, that's bad. Artists are going to have to express themselves a hell of a lot more; maybe even have to stop calling themselves artists. They impose limits on themselves and you can't do that.

S.B. Limits arise from insecurities and the habit of trying to satisfy others first — before satisfying themselves. They have one eye on the market, current trends, dealers and critics and only one eye on themselves. To me, their work reflects their unsureness.

L.F. There are a lot of unsure people around. Nobody wants to make a wrong move. Everyone — artists, writers, dealers — wants to be identified with the big boys. That's the logic of any kind of system.

S.B. But that doesn't help anybody and just insures the production of a lot of boring art. I see your work as a refusal to compromise your intuitive impulses for any reason — marketing, inclusion in a movement, etc. But at the same time I know you are interested in your audience, in their acceptance of your work.

L.F. Yes. I'm not trying to say "This is beautiful." Anybody can learn to make something that is really beautiful.

S.B. I see work by well-known artists that seems self-satisfied, beautiful, predictable. It does not push at all or question anything. Your works intrigue me because they break so many rules, purposely, compulsively. They go far beyond art-making. For example, using the backs of frames (not a new idea but a compelling one) and painting the backgrounds in such a way that the hard and awkward line around each head deforms the skull; also slapping shapes across the eyes and face and mutilating the skin with a graffiti-like disrespect to subjects normally accorded dignified handling. Your habit of scrawling personal thoughts and messages on the surfaces of "paintings" raises the question of respect/non-respect for art, artiness, preciousness.

Do you feel any need now to make art, or just make music?

L.F. I don't know. It may come out in the form of a play, or a film. I just don't know.

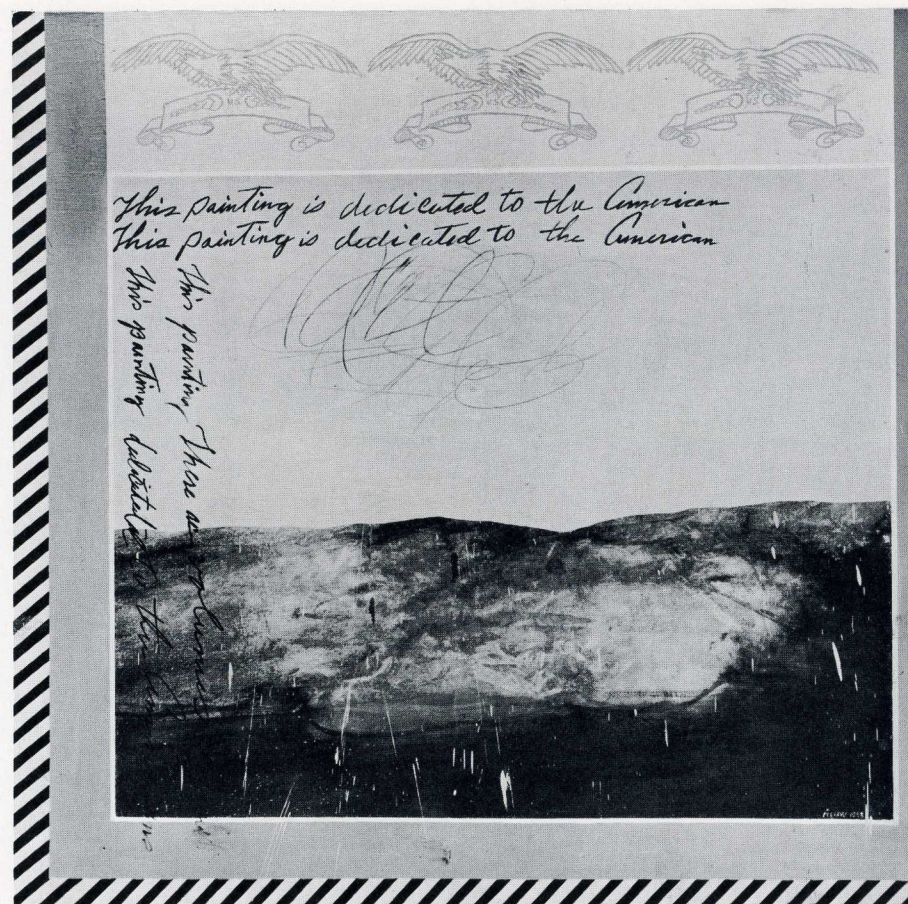
S.B. It is reassuring to know that you are not hung up on product-making as the only valid "art."

L.F. Well, there can be good product-makers. You must appreciate them on that particular level. I just think that as artists, they are not expressing as much as they could. I feel they're holding back. I want something more out of it.

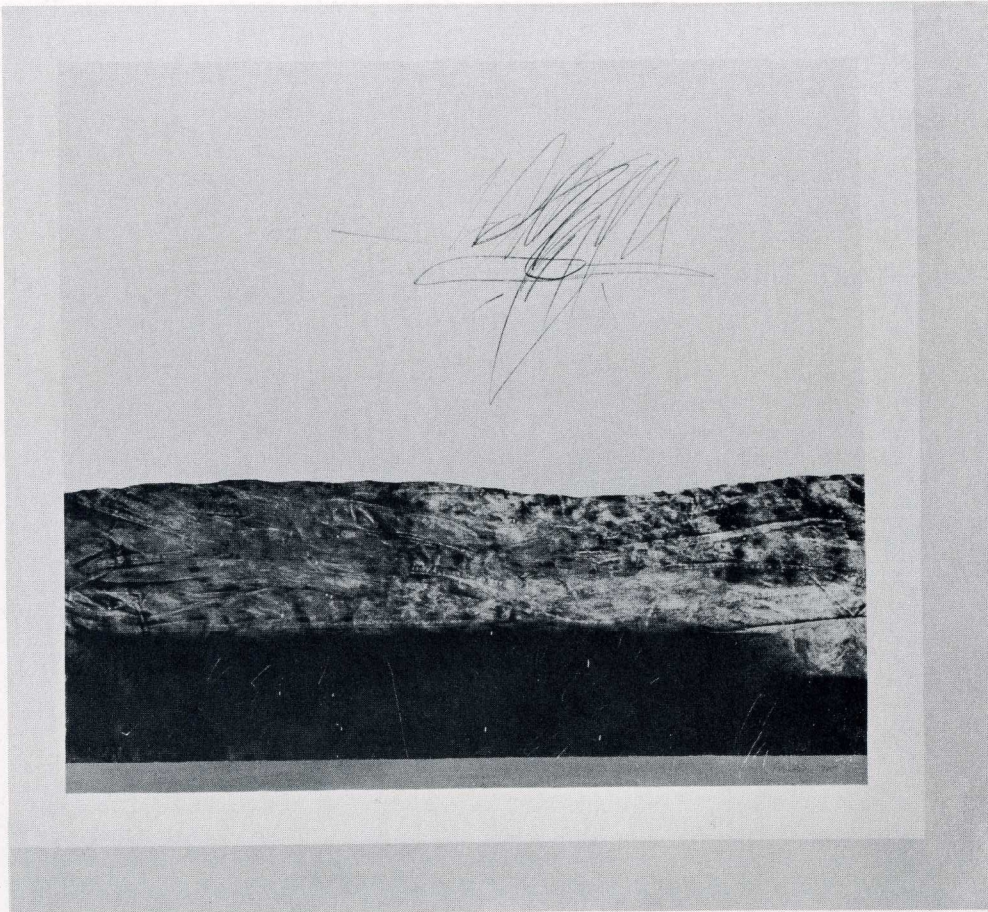
For example the rock paintings were products that played on the first or second level. It wasn't until the David Stuart show earlier this year that the work, the feelings became something else. Some artists understand their motives but try to hide them; they become esoteric. I think the artist must show everything and people can take it or leave it.

S.B. You are absolutely and purposely not being esoteric? That means that you do not allow a writer the opportunity to decipher your visual code and appear to be discovering all your hidden meanings. If there are no hidden meanings, there are obvious references.

What were the sources of the imagery that is repeated in your earlier work — the cow, the rocks, the postcard?



12. DEATH VALLEY, U.S.A., 1963



9. *BLUE LANDSCAPE*, 1963

L.F. The images came about very strangely. I didn't even know the reasons for them myself until later when I looked at the paintings again. When I taught, I began examining my own work.

The cow and rock images were influenced by the "Rock" in Eagle Rock, California. One day I drove by it and saw it as a cow's skull. Near it was a black and orange striped construction sign that said "Hood Construction Company." I realized the earliest double-image painting called Mt. Hood, Oregon had orange and black stripes.

The postcard paintings (early 1960's) were still self-conscious. The first in that series was the best. That was the case with all the work that evolved in series form. The postcard paintings were dark, evidence of my depression. Also, I wanted it to look like a photograph and I denied the surface.

S.B. But simultaneously you drew attention to the two-dimensionality of the surface by writing, scribbling, adding flat areas of color or stripes and repeating images serially.

L.F. In the portrait series I emphasized the surface even more by using frames.

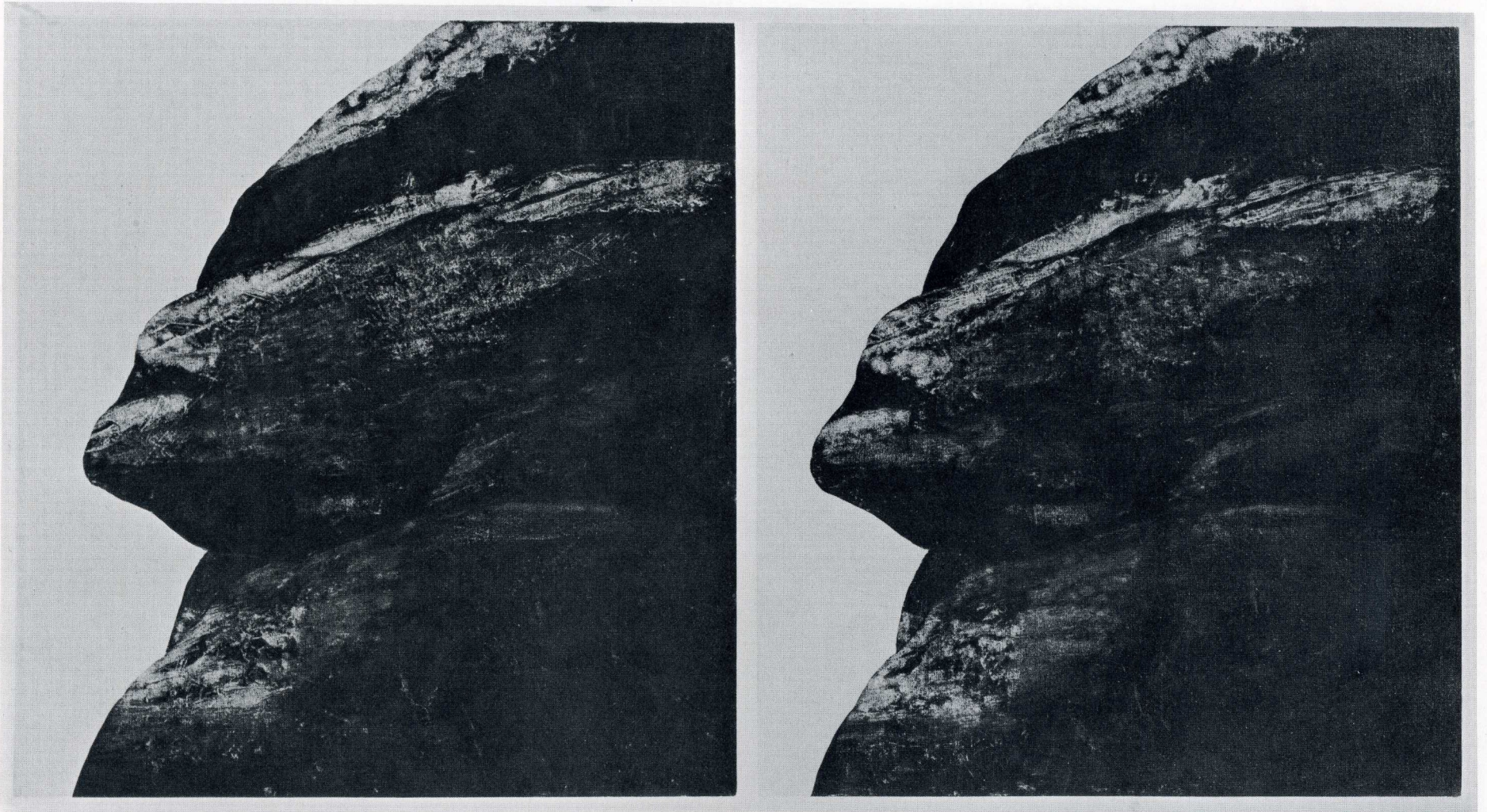
S.B. Your frames break another rule of "high art" ideology in that they are important to you at a time when paintings to be serious must work independently, must be more than a framed bit of decoration. However, your frames and small scale put the new paintings into the realm of Dadaist objects; they are surrealistic in their emotional impact accomplished without illusionism. You point out horror with fantasy but reality which forces your audience to consider that the banalization of horror is part of their everyday lives.

L.F. The new work is a statement about the horror in the news — the Manson killings, assassinations, etc. Actually it started with a small painting in 1960 called "Medical Box." It was a box containing a figure with blood running down his face. I'd been in a mortuary once and saw a corpse with the skin cut from his skull and the top of his head and flipped back over his face — his hair hanging down over his eyes. It was so horrible I laughed.

My work is not intended to shock people; it is just a statement. Actually, I'm not trying to make art.



17. *THE CANYON*, 1964



21. *COW ROCK*, 1964

CATALOGUE OF THE EXHIBITION

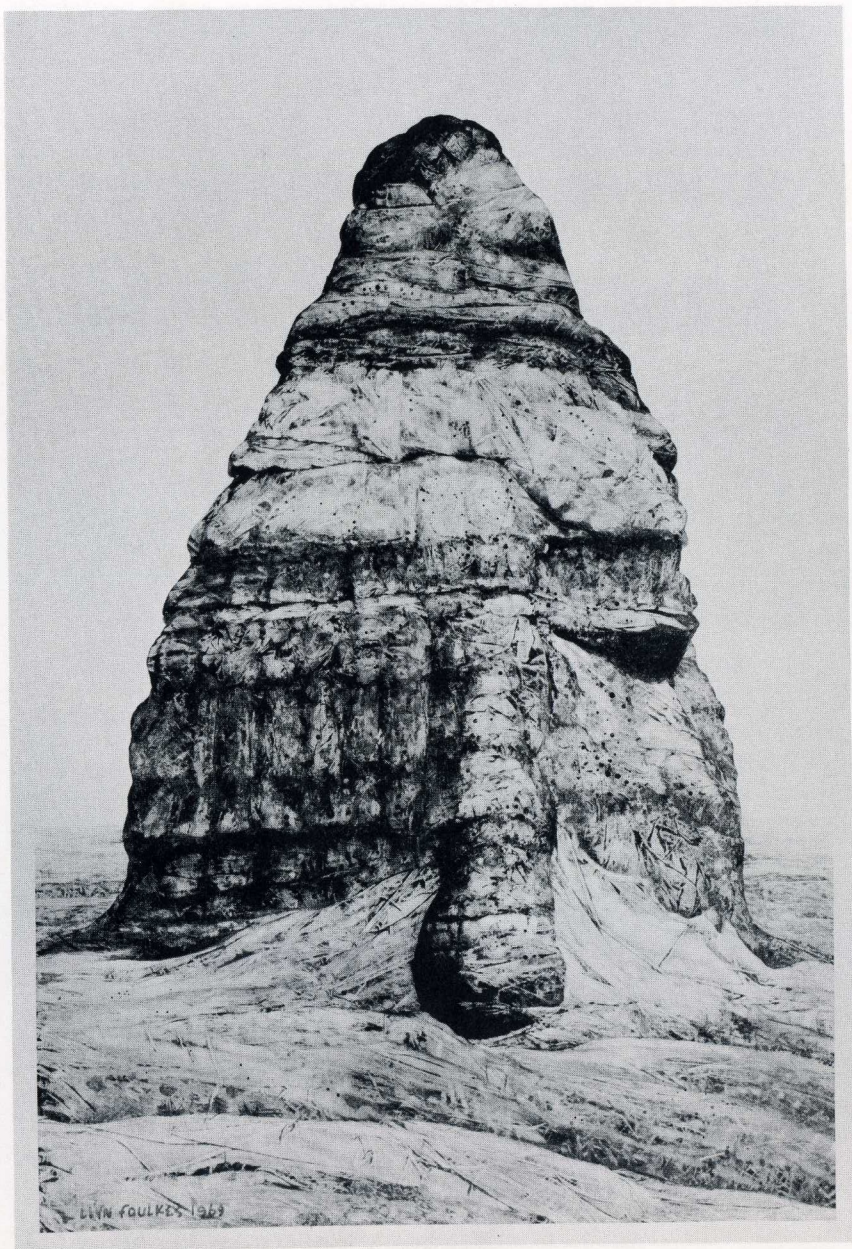
Dimensions are in inches; height precedes width.
All works not otherwise designated are courtesy
David Stuart Galleries, Los Angeles.

*Illustration in catalogue. **Illustration on cover.

1. *UNTITLED*, 1959
Oil on canvas, 49 x 49
Lent by the artist
- *2. *GEOGRAPHY LESSON*, 1960
Oil and collage on canvas and masonite, 64 x 66½
Lent by Diana Zlotnick, Studio City
3. *IN STEM OF SUMMER SHOOT*, 1961
Drawing/collage, 18 x 30
Lent by Mr. and Mrs. Michael Blankfort, Los Angeles
4. *PAINTING*, 1961
Oil on paper, 4 x 4
Lent by Fidel Danieli, North Hollywood
5. *ELLENSBURG CANYON*, 1962
Collage on masonite, 39 x 49
Lent by Diana Zlotnick, Studio City
- *6. *ODE TO GRANDMA*, 1962
Oil on masonite, 65 x 65
Lent by Diana Zlotnick, Studio City
7. *PORTRAIT OF ALBRECHT DURER*, 1962
Oil and collage on masonite, 41½ x 48
Lent by Sterling Holloway, South Laguna
8. *SCHOOL SURVEY*, 1962
Collage, 17½ x 11
Lent by Sterling Holloway, South Laguna
- *9. *BLUE LANDSCAPE*, 1963
Oil on canvas, 60 x 63
Asher Family Collection, Los Angeles
10. *COW*, 1963
Oil on canvas, 42¾ x 62½
Lent by the artist



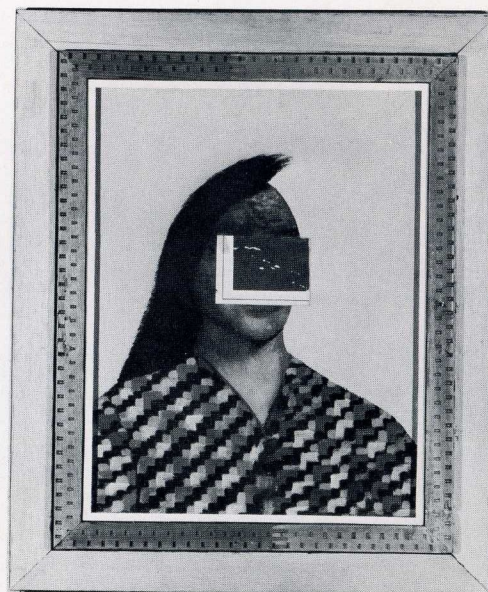
22. POST CARD FROM GILROY, 1968



25. *SLEEPING ROCK*, 1969

11. *COW*, 1963
Oil on wood, 18 x 21
The Betty and Monte Factor Family Collection
- *12. *DEATH VALLEY, U.S.A.*, 1963
Oil on canvas, 65½ x 64¾
The Betty and Monte Factor Family Collection
13. *FEET*, 1963
Oil on wood, 19 x 14
The Betty and Monte Factor Family Collection
14. *GREETINGS FROM HOG BACK MOUNTAIN*, 1963
Oil on canvas, 60 x 63¾
Lent by Nicholas Wilder, Los Angeles
15. *JUNCTION 410*, 1963
Oil on wood, 84 x 96
Lent by the artist
16. *UNTITLED*, N.D.
Collage on masonite, 7¾ x 9
The Betty and Monte Factor Family Collection
- *17. *THE CANYON*, 1964
Oil on canvas, 65 x 108
Courtesy James Corcoran Gallery, Los Angeles
18. *HILL #2*, 1964
Oil on canvas, 18 x 21
Lent by Peter and Ellie Blankfort Clothier, Los Angeles
19. *POST CARD NO. 8*, 1964
Collage, 32 x 32
Lent by Mrs. Virginia Shirley, Malibu
20. *ROSE HILL*, 1964
Oil on canvas, 65 x 108
Lent by the Los Angeles County Museum of Art
- *21. *COW ROCK*, 1964
Oil on canvas, 28½ x 51½
Lent by Mr. and Mrs. Ward Kimball, San Gabriel
- *22. *POST CARD FROM GILROY*, 1968
Oil on canvas, 66 x 65

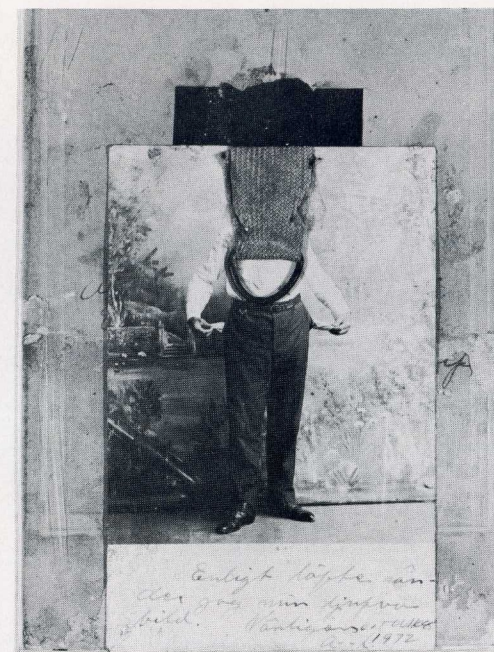
23. *UNTITLED*, 1968
Mixed media, 14½ x 72
Lent by the artist
24. *ARTILLERY HILL LOOKING SOUTH*, 1969
Oil on wood, 60 x 61¼
- *25. *SLEEPING ROCK*, 1969
Oil and acrylic on canvas, 108 x 72
26. *UNTITLED*, 1969
Oil and acrylic on canvas, 108 x 67
- **27. *THE LAST POST CARD*, 1970
Oil on canvas, 13¾ x 11½
Lent by the artist
- *28. *THE SUSPENDER*, 1972
Mixed media, 7¼ x 5¼
- **29. *TO A.C. DAVIS*, 1973
Mixed media, 25½ x 21½
- **30. *CARTE POSTALE*, 1973
Mixed media, 17¼ x 16
Lent by Jack Nicholson, Beverly Hills
- *31. *DEATH VALLEY*, 1973
Mixed media, 12 x 10¼
- *32. *I LEFT MY HEART AT WOUNDED KNEE*, 1973
Mixed media, 21 x 17
- *33. *TO PAUL*, 1973
Mixed media, 22 x 18
- *34. *THE SUSPENSION*, 1973-74
Mixed media, 57 x 44¾
35. *THE BOX*, 1974
Mixed media, 13 x 15
Lent by the artist
- *36. *FOR BUSTER*, 1974
Mixed media, 15½ x 13½



32. *I LEFT MY HEART
AT WOUNDED KNEE*, 1973



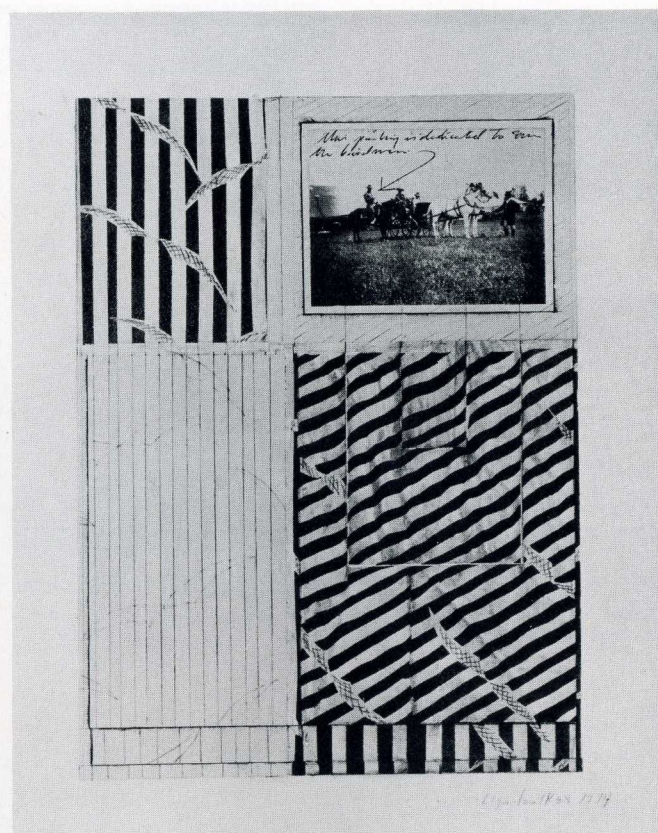
36. *FOR BUSTER*, 1974



28. *THE SUSPENDER*, 1972

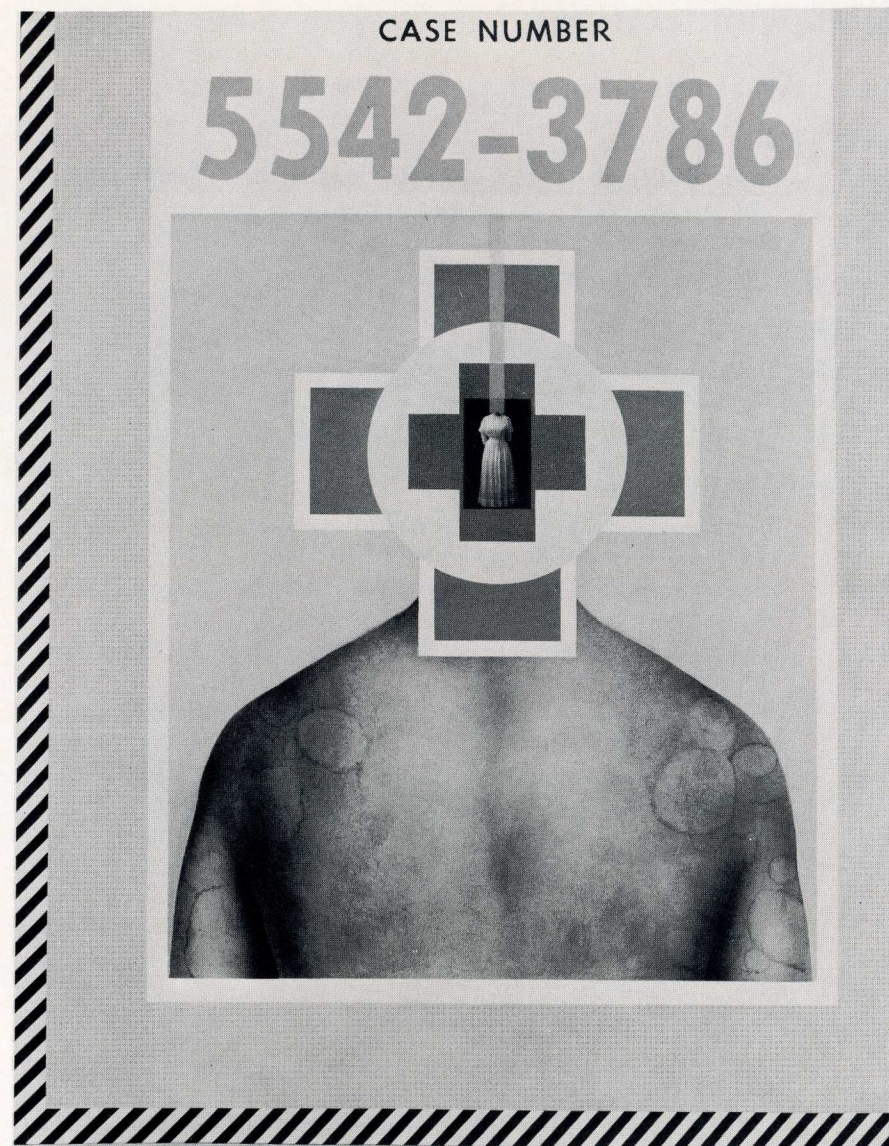


50. WITH LOVE, LLYN, 1974



39. FOR ERIC THE BIRDMAN, 1974

- **37. *FOR CHRISTEN GOLDBERRY*, 1974
Mixed media, 12 x 12¼
Lent by the artist
- **38. *THE ENGINEER*, 1974
Mixed media, 13 x 10¼
- *39. *FOR ERIC THE BIRDMAN*, 1974
Mixed media, 17 x 13½
- **40. *ESTHER, MAIDEN OF MESA VERDE*, 1974
Mixed media, 10½ x 14½
- **41. *THE FLYING TWENTY*, 1974
Mixed media, 16 x 14
- **42. *GENERAL JUAREZ*, 1974
Mixed media, 15½ x 13½
- *43. *GEOMETRY TEACHER NO. 2*, 1974
Mixed media, 41¼ x 31¼
- **44. *TO KATI*, 1974
Mixed media, 16½ x 12¼
- 45. *THE MONK OF WORLD WAR II*, 1974
Mixed media, 8 x 6
Lent by the artist
- **46. *TO MOTHER*, 1974
Mixed media, 10¼ x 8½
- **47. *PORTRAIT OF GENERAL CUSTER*, 1974
Mixed media, 11¼ x 10
- **48. *FOR R. F.*, 1974
Mixed media, 9 x 6
Lent by Ronald Dunlap, Los Angeles
- **49. *WHO'S ON SECOND*, 1974
Mixed media, 17½ x 13½
- *50. *WITH LOVE, LLYN*, 1974
Mixed media, 7¼ x 5¼
Lent by Jack Nicholson, Beverly Hills



BIOGRAPHICAL DATA

Llyn Foulkes was born in Yakima, Washington, November 17, 1934

EDUCATION

- 1955 Central Washington College of Education, Ellensburg, Washington:
Fine Arts and Music
- 1954 University of Washington, Seattle: Fine Arts
- 1957-59 Chouinard Art Institute, Los Angeles

TEACHING POSITIONS

- 1965-71 Assistant Professor of Art in Residence, University of California at
Los Angeles
- 1971-74 Resident Painter, Art Center College of Design, Los Angeles

HONORS AND AWARDS

- 1959 Chouinard Art Institute: First Award for Painting
Chouinard Art Institute: First Award for Drawing
- 1963 The San Francisco Museum of Art: First Award for Painting, The
San Francisco 82nd Annual Exhibition
- 1964 Los Angeles County Museum of Art: Contemporary Art Council New
Talent Purchase Award
- 1967 Museum of Modern Art, Sao Paulo, Brazil: Represented the United
States at the 9th Biennale
- Museum of Modern Art, Paris, France: First Award for Painting,
Medal of France, representing the United States at the 5th Paris
Biennale

ONE-MAN EXHIBITIONS

- 1961 Ferus Gallery, Los Angeles
- 1962 Pasadena Art Museum
- 1963,66 Rolf Nelson Gallery, Los Angeles
- 1964 Oakland Museum, Oakland, California
- 1969,74 David Stuart Galleries, Los Angeles
- 1970 Galerie Darthea Speyer, Paris

GROUP EXHIBITIONS

- 1960-73 Thirty-five exhibitions in Los Angeles, Pasadena, La Jolla, Richmond
and San Francisco, California, as well as New York, Chicago, Portland,
Philadelphia, London, Paris, Vienna, Sao Paolo, etc.

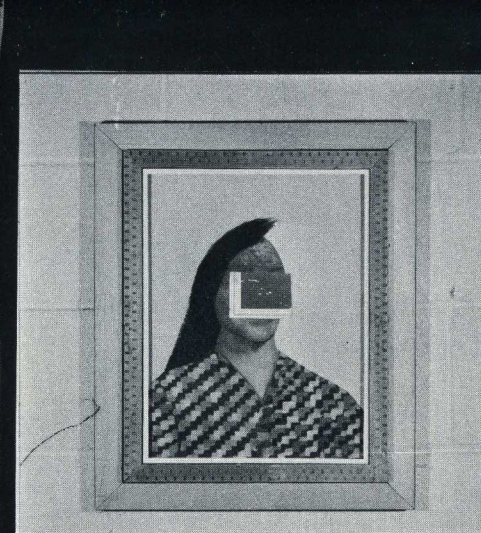
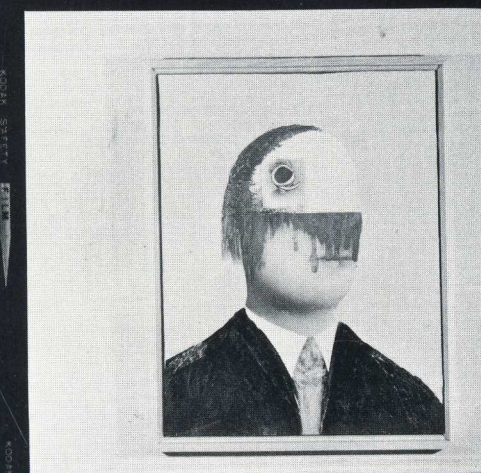
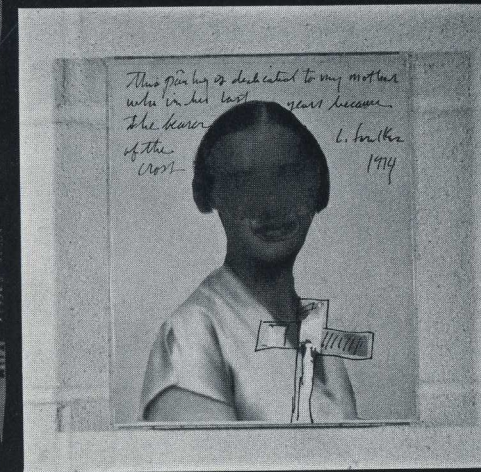
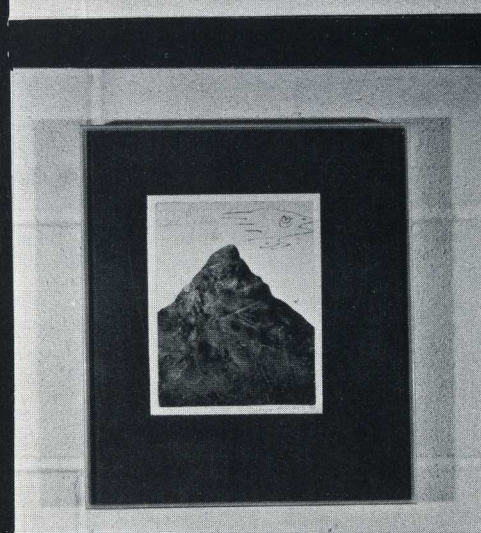
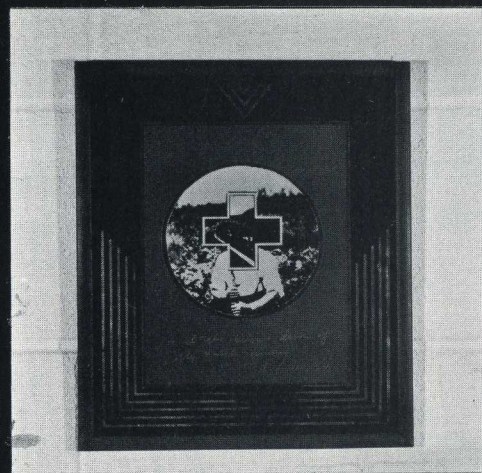
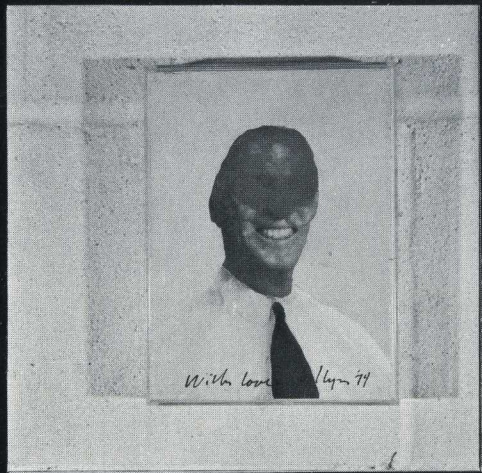
PUBLIC COLLECTIONS

Art Institute of Chicago
The Museum of Modern Art, New York
Whitney Museum of American Art, New York
Los Angeles County Museum of Art
Stanford University Museum
The Oakland Museum
Pasadena Art Museum
La Jolla Museum of Contemporary Art
Museum des 20 Jahrhunderts, Vienna
Museum of Modern Art, Paris

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BACK COVER (catalogue numbers)

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	38	46	
	36	49	



POP

LLYN FOULKES

THE FIRST PICTURE

MARCH 3 THROUGH 31

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ESTHER, MAIDEN OF MESA VERDE

Approximately 1,500 years ago she lived in a young girl
in the cliff dwelling of southwestern Colorado. Now at
marched state she is one of the many attractions of
the Mesa Verde Museum National Park

DEAR LLYN,
~ THINKING ABOUT YOU
TODAY ~ HOPE ALL IS WELL
AND FINE WITH YOU AND THE
MUSIC GAME. ALLAN AND I
ARE TRAVELING AROUND SO
COLORADO DIGGING THE
ITS AND PLAYING TUNES
THE LOCAL BARS.
E KIND OF ON OUR WAY
TO CHICAGO TO PLAY A BENEFIT
SHOW FOR BINOU COMICS. SEE



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LLYN FOULKES

NEW PAINTINGS

A S H E R / F A U R E

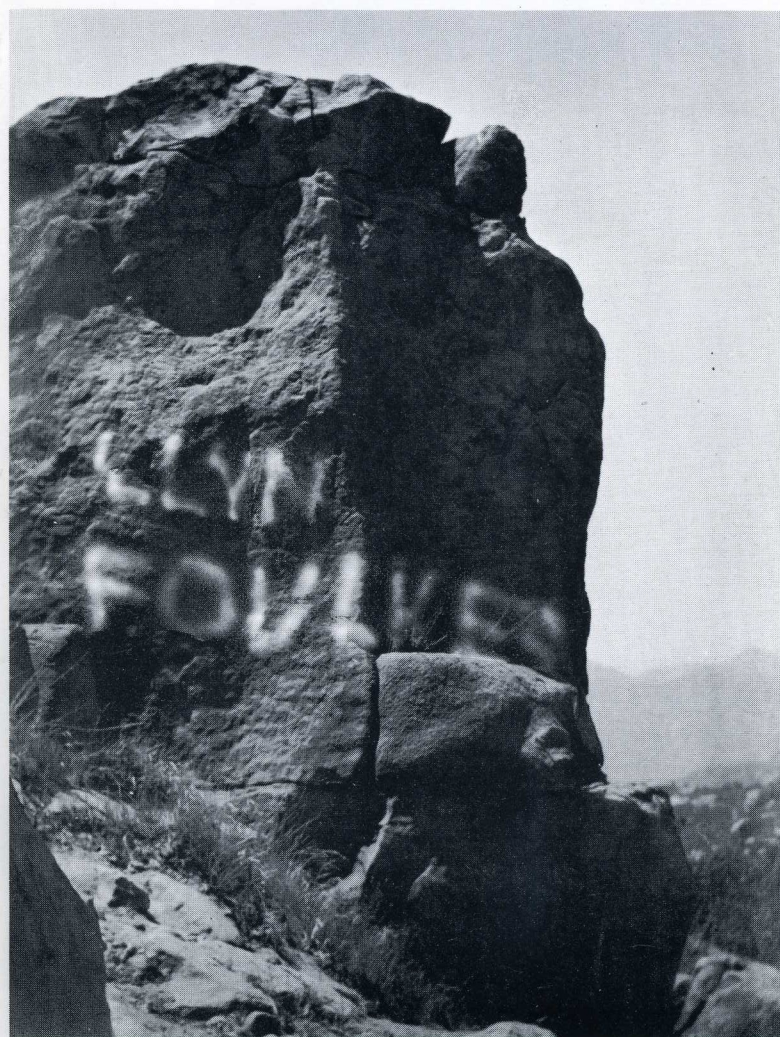
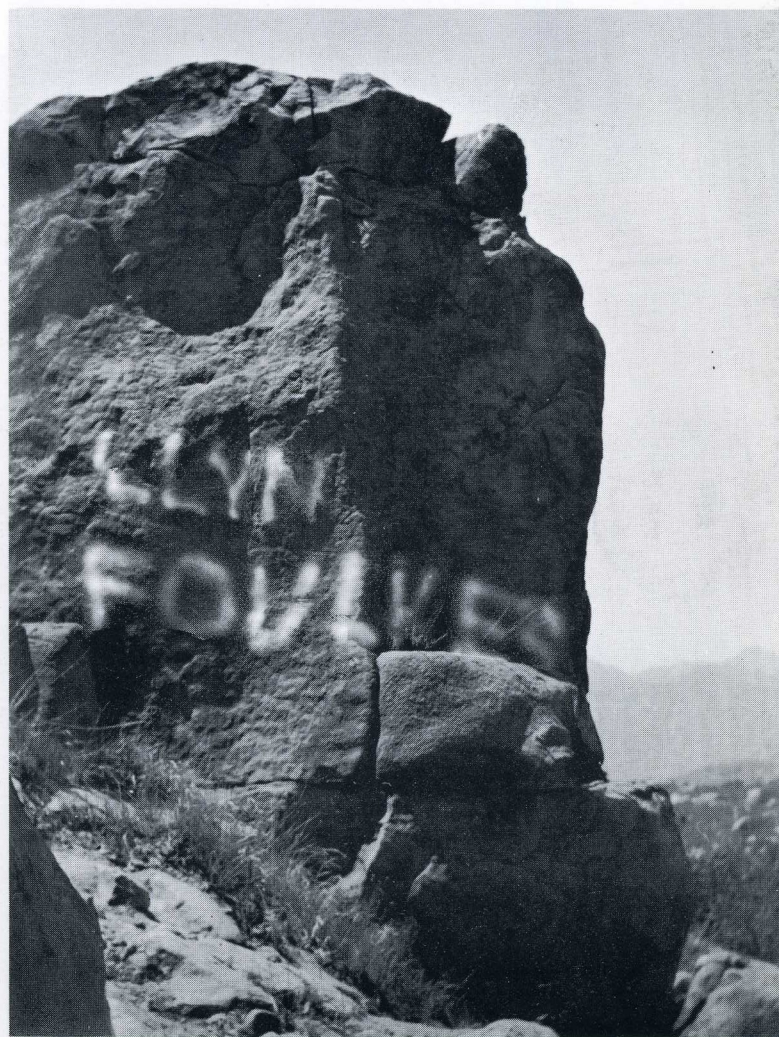
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23 May 1990

PRESS RELEASE

FOR IMMEDIATE RELEASE

Title:

"Llyn Foulkes, Yasumasa
Morimura, and Arnulf Rainer"

Dates:

July 3 - August 4, 1990

Location:

L.A. Louver
55 N. Venice Blvd.

Hours:

Tuesday - Saturday, 12-6 pm

L.A. Louver is pleased to announce a group exhibition with works by Llyn Foulkes, Yasumasa Morimura and Arnulf Rainer. Each in his own way is an outsider for reasons of race, nationality and culture who react and respond to traditions of classicism in non-traditional, irreverent, almost subversive ways. Portraiture, genre and landscape painting, and sculpture subtly alter and manipulate their subjects in varying degrees of abstraction. Each artist forces his audience to confront the works and the images they appropriate or manipulate. Foulkes is a master of metamorphosis and transubstantiation. In this series of "neighbour" portraits and landscape paintings of rocks, he transforms the normally placid subjects into nightmarish images of man and his environment irrevocably changed by social and political power. Morimura, in his first exhibition in Los Angeles, plays with different levels of meaning via the means of appropriation, staged photography and masquerade. While artifice and highly stylized behavior are lynchpins of Japanese social and sexual mores, Morimura in his dual role of artist and "onnagata" (female impersonator of Kabuki theater) heightens this artificiality in a way which challenges good taste and the sanctity of the subject. By emphasizing the subject's sexual and racial ambiguity, he questions the relationship between Japanese and Western cultures and Japan as a nation of consumers and followers. The portrait busts of Messerschmidt, photographed and overpainted, by Rainer engender his profound sense of the absurd. Chosen for their physiognomic details and varying emotional contents, they allow Rainer to explore a wide range of mood and feeling without a fixed ideal of beauty. By these "attacks" on the facade, Foulkes, Morimura and Rainer in varying ways challenge the Western notion of aesthetics and raise profound questions about tradition and classicism.

For further information, please contact Rhona Edelbaum at L.A. Louver, (213) 822-4955.

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LLYN FOULKES:

Paintings, Collages, Assemblages
(1959-1978)

Llyn Foulkes has been painting on the west coast for twenty years. This is the first exhibition outside California which brings together sixty-one works from his highly individual and productive career. Included are examples of early assemblages, still redolent with abstract expressionist gestures, to the most recent large, complex assemblages of figures in landscapes and collaged found objects. Neither entirely surreal nor west-coast Pop, Foulkes' work defies convenient stylistic labels. His subjects are landscape and portraiture, or combinations or syntheses of the two. The large monochromatic rockscapes of the 1960's can be interpreted as anatomical geographies suggesting human forms. Inspired by local western landmarks, they read as ominous presences, faces or segments of anatomy rendered in a photo-realistic style. Other landscapes recall souvenirs of imaginary trips, like postcards complete with postmarks and inscriptions. Foulkes' portrait busts, often his most disturbing images, have the feel of *memento mori* and carry dedications to friends, family, and historical figures. The artist incorporates old photographs in these portrait busts which are never descriptive images of actual people but representations of qualities they personify: the real face is cancelled out, violated and made bloody and finally replaced altogether by a superimposed photograph. There is humor as well as sadness in these portraits whose small scale, careful execution and elaborate framing recall Renaissance miniatures, brought up short by harsh juxtapositions and ironic titles.

Another characteristic device Foulkes employs is the placement of frames within frames: he often uses the back of a found frame to complete an assemblage, to define and mock its artistic validity and finally to extend the narrative begun in the painting. Foulkes' assemblages are thus accumulations of diverse elements—paint and objects attached to painted surfaces—juxtaposed, layered on one after another and rearranged. His practice of working on several paintings simultaneously also reinforces the fact that they are all related and part of the same narrative. Most recently, Foulkes' large assemblages have set up dialogues on the very problem of artistic expression and the artist's role in society.

Judith Russi Kirshner

We are most grateful to the lenders who have made this exhibition possible:

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Gruenebaum Gallery
Los Angeles County Museum of Art
The Museum of Modern Art, New York
The Solomon R. Guggenheim Museum
Whitney Museum of American Art

Check List

Dimensions are in inches; height precedes width precedes depth.

Untitled 1959
Oil on canvas
49 x 49
Lent by the artist

Agon 1960
Mixed media
2³/₄ x 4
Lent by Jeri Coates, Los Angeles

Geography Lesson 1960
Oil, collage on canvas and masonite
64 x 66¹/₂
Lent by Diana Zlotnick, Studio City, California

Untitled 1960
Mixed media
13¹/₄ x 10¹/₄
Lent by Rolf G. Nelson, New York

Preview 1961
Mixed media
60 x 72
Lent by F. Elliot Leonard and Roger Litz, Los Angeles

Ellensburg Canyon 1962
Mixed media
39 x 49
Lent by Diana Zlotnick

Geographical Survey of Eagle Rock 1962
Mixed media
15 x 11¹/₂
Lent by Jeri Coates

The Joker Is Wild 1962
Mixed media
34 x 35
Lent by Jeri Coates

Ode to Grandma 1962
Oil on masonite
65 x 65
Lent by Diana Zlotnick

Painting 1962
Mixed media
5¹/₄ x 7
Lent by Jeri Coates

Cow 1963
Mixed media
4 x 6
Lent by Rolf G. Nelson

Cow 1963
Oil on canvas
42³/₄ x 62¹/₂
Lent by the artist

Cow 1963
Oil on wood
18 x 21
Lent by Mr. and Mrs. Monte Factor, Los Angeles

Death Valley USA 1963
Oil on canvas
65¹/₂ x 64³/₄
Lent by Mr. and Mrs. Monte Factor

Junction 410 1963
Oil on wood
96 x 84
Lent by the artist

The Canyon 1964
Oil on canvas
65 x 108
Lent by F. Elliot Leonard and Roger Litz

Grade A Cow 1964
Oil on canvas
65 x 65¹/₂
Lent by Marian M. and Dow Votaw, Lafayette, California

My Favorite Object 1964
Photo-collage
11¹/₂ x 50¹/₂
Lent by Diana Zlotnick

Postcard 1964
Oil on canvas
68¹/₂ x 64
Lent by The Museum of Modern Art, New York; Fractional gift of Charles Cowles, 1972

Rose Hill 1964
Oil on canvas
65 x 108
Lent by Los Angeles County Museum of Art—Contemporary Art Council, New Talent Purchase Award, Los Angeles

Cow Rock 1965
Oil on canvas
28 x 51
Lent by Mr. Ward Kimball, San Gabriel, California

To Jess 1966
Oil on canvas
36³/₄ x 39¹/₂
Lent by Jess, San Francisco

Untitled 1968
Mixed media
14¹/₂ x 72
Lent by the artist

Eagle Rock 1969
Oil on canvas
36 x 36
Lent by Mr. and Mrs. Marion Sampler, Los Angeles

J. Vermeer Looking South 1969
Oil on plywood
17¹/₂ x 13
Lent by A. James Speyer, Chicago

Leo Gorcey's Rock 1969
Oil, synthetic polymer on canvas
107³/₄ x 64³/₄
Lent by Whitney Museum of American Art, New York

The Suspender 1972
Mixed media, collage
7¹/₄ x 5¹/₄
Lent by the artist

Carte Postale 1973
Mixed media
17¹/₄ x 16
Private collection

For Father Berrigan 1973
Mixed media
6¹/₂ x 5¹/₂
Lent by Alicia Legg, New York

Geometry Teacher No. 1 1973
Mixed media
15¹/₄ x 13¹/₂
Lent by Miani Johnson, Willard Gallery, New York

I Left My Heart at Wounded Knee 1973
Mixed media
21 x 17
Lent by Mrs. Joan K. Weinstein, Chicago

Letter to President Taft 1973
Mixed media
7¹/₄ x 6
Lent by Maxine and Jerry Silberman, Glencoe, Illinois

To A. C. Davis 1973
Mixed media
25¹/₂ x 21¹/₂
Lent by Mr. Thomas Gruenebaum, New York

The Flying Twenty 1974
Mixed media
16 x 14
Lent by F. Elliot Leonard and Roger Litz

For Buster 1974
Mixed media
15¹/₂ x 13¹/₂
Lent by Ronald A. Krueck, Chicago

Geometry Teacher No. 2 1974
Mixed media
41³/₄ x 31³/₄
Lent by Mrs. Joan K. Weinstein

The Monk of World War II 1974
Mixed media
8 x 6
Lent by Mr. and Mrs. Hugh J. Freund, New York

Portrait of General Custer 1974
Mixed media
11¹/₂ x 10
Lent by Edwin Janss, Los Angeles

Who's on Third 1974
Mixed media
48 x 36
Lent by Jones/Faulkner Collection, Chicago

The Window 1974
Mixed media
30¹/₂ x 26¹/₂
Lent by Ronald A. Krueck

With Love, Llyn 1974
Mixed media
7¹/₄ x 5¹/₄
Private collection

Board of Trustees

In Memory of W. W. L. 1975

Mixed media

5 1/2 x 4 1/2

Lent by Mr. and Mrs. Leonard J. Horwich,
Chicago

Laurey (Santa Monica Pier) 1975

Photographs

16 x 15

Lent by the artist

Love Llyn 1975

Mixed media

10 x 8

Lent by the artist

To Mrs. Nuhu 1975

Mixed media

9 x 7

Lent by A. James Speyer

With My Love 1975

Mixed media

5 3/4 x 4 3/4

Lent by Mr. and Mrs. Leonard J. Horwich

Arm 1976

Mixed media

10 3/4 x 6 x 6

Lent by Mr. and Mrs. Edwin A. Bergman,
Chicago

Llyn 1976

Photographs

10 x 20

Lent by the artist

Mt. Mexico 1976

Mixed media

9 1/2 x 10

Lent by Mr. and Mrs. Leonard J. Horwich

Portrait in A Flat 1976

Mixed media

58 x 32

Lent by Maxine and Jerry Silberman

To Jenny 1976

Photo-collage, paint on wood

18 3/4 x 17 1/2

Lent by Mr. and Mrs. Edwin A. Bergman

Underneath the Sheltering Palms

My Honey Waits for Me 1976

Mixed media

15 x 13

Lent by Mr. and Mrs. Leonard J. Horwich

Union 76 1976

Mixed media

22 1/4 x 19

Lent by Peter Socolof, Kew Gardens,
New York

Who's on First 1976

Mixed media

12 x 7

Lent by Dr. Jack E. Chachkes, New York

Steppin' Out 1976-77

Mixed media

79 x 61 1/4

Lent by Henry and Gilda Buchbinder,
Chicago

I Only Have Eyes For You, Dear 1977

Mixed media

10 x 8

Lent by Mr. Jacques Kaplan, New York

Leonardo 1977

Mixed media

38 1/2 x 32 1/2

Lent by Gruenebaum Gallery, New York

Money in the Bank 1977

Mixed media

14 x 13

Lent by Mrs. Andrew Fuller, New York

Three 1977

1: Mixed media

29 1/2 x 29 3/4 x 5 1/4

2: Painted wood

9 x 7 3/4

Lent by The Solomon R. Guggenheim
Museum, New York; Anonymous gift

To Louis 1977

Mixed media

17 x 14

Lent by Barry and Corky Wolk,
Glencoe, Illinois

And She Didn't Even Let Me Finish 1978

Mixed media

76 x 70

Lent by the artist

From Llyn of Hollywood 1978

Mixed media

47 x 48

Lent by the artist

Honest Injun 1978

Mixed media

61 x 60

Lent by the artist

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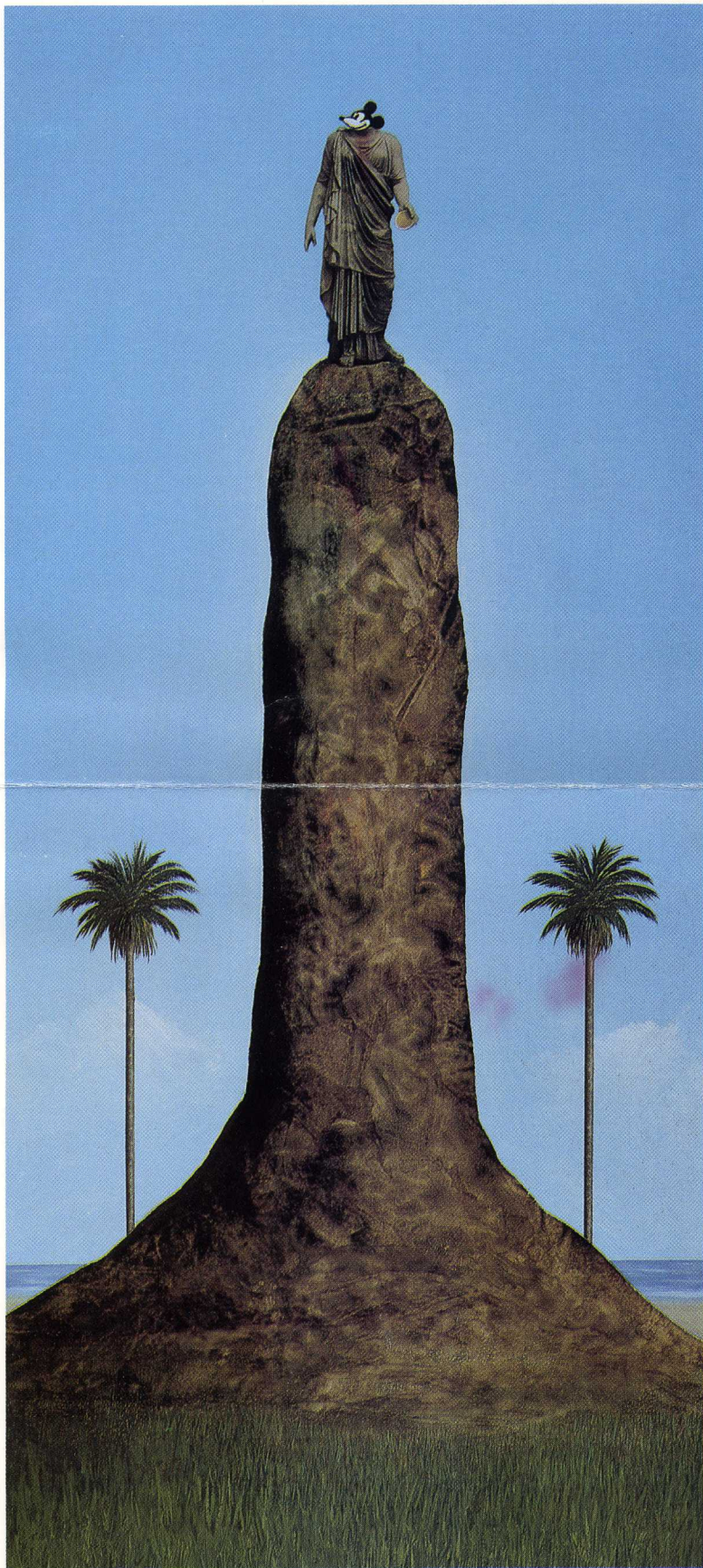
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Triumph of the Will, 1984. Courtesy Asher/Faure Gallery, Los Angeles. Photo: Tom Vinetz.



Llyn Foulkes is represented in Los Angeles by Asher/Faure Gallery.

LAICA

Llyn Foulkes

Los Angeles Institute
of Contemporary Art

New Rocks
Postcards

May 2 — June 9, 1984

Reception: May 1, 1984 8-10 P.M.

PRESS RELEASE

FOULKES, LYNN

January 5, 2001

FOR IMMEDIATE RELEASE*

PCG Alternate Exhibition Space:

Lynn Foulkes

"Bloody Heads" Limited Edition Print Series

January 26 - March 2, 2002

Reception: Saturday, January 26th 5:00 - 8:00pm

www.correiagallery.com
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Santa Monica, CA 90404
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Fax. 310.264.1762
G A L L E R Y
S T A T I O N
correia@earthlink.net

Patricia Correia Gallery is proud to announce fine art printing: "PCG Publishing" and Printing, showcasing the most advanced digital printing techniques using 200 year archival pigments on the 9500 Epson printer. Correia's interests have always been wide-ranging, her choices courageous. Continuing this tradition, she announces the launching of a fine art publishing division to the gallery. This new division is by invitation only, and artist Lynn Foulkes was invited to participate in this new enterprise, to which he contributes a suite of 6 limited edition prints in a box set (Edition of 10 sets), which come from the series "Bloody Heads." These pieces will hang in the alternate exhibition area at PCG.

Lynn Foulkes studied fine art at Chinourd Art Institute and has received many distinguished honors and awards including an NEA Grant in 1986 and a Guggenheim Fellowship. Renowned both nationally and internationally, Foulkes has exhibited at the Galerie Darthea Speyer in Paris, France; the Sonte Museum of Contemporary Art in Korea; the Sezon Museum of Art in Tokyo, Japan and at the Centre George Pompidou, Musee National d'Art Modern in Paris, France. He has also exhibited extensively in the United States at the Laguna Art Museum and the Museum of Contemporary Art in Los Angeles; the Whitney Museum of American Art in New York; San Francisco Museum of Modern Art, CA; Museum of Contemporary Art, Chicago, IL as well as numerous other galleries and museums throughout the United States. In addition, his work is included in many permanent and museum collections worldwide.

Currently, Foulkes' work is included in "Pop Culture" at the Norton Simon Museum through February 2002, and at the Laguna Art Museum in "Representing LA: Pictorial Currents in Southern California Art" through March 11, 2002.

The Patricia Correia Gallery has always kept current with the burgeoning technological advances in the contemporary art world, and has remained true to a personal commitment to foster new and exciting modes of supporting the arts. In addition to investigating more formal approaches to creativity, the Patricia Correia Gallery has also promoted artists who work in video and installation, and other technologically inspired and conceptually based art practices.

*FOR VISUALS OR FURTHER INFORMATION PLEASE CONTACT:

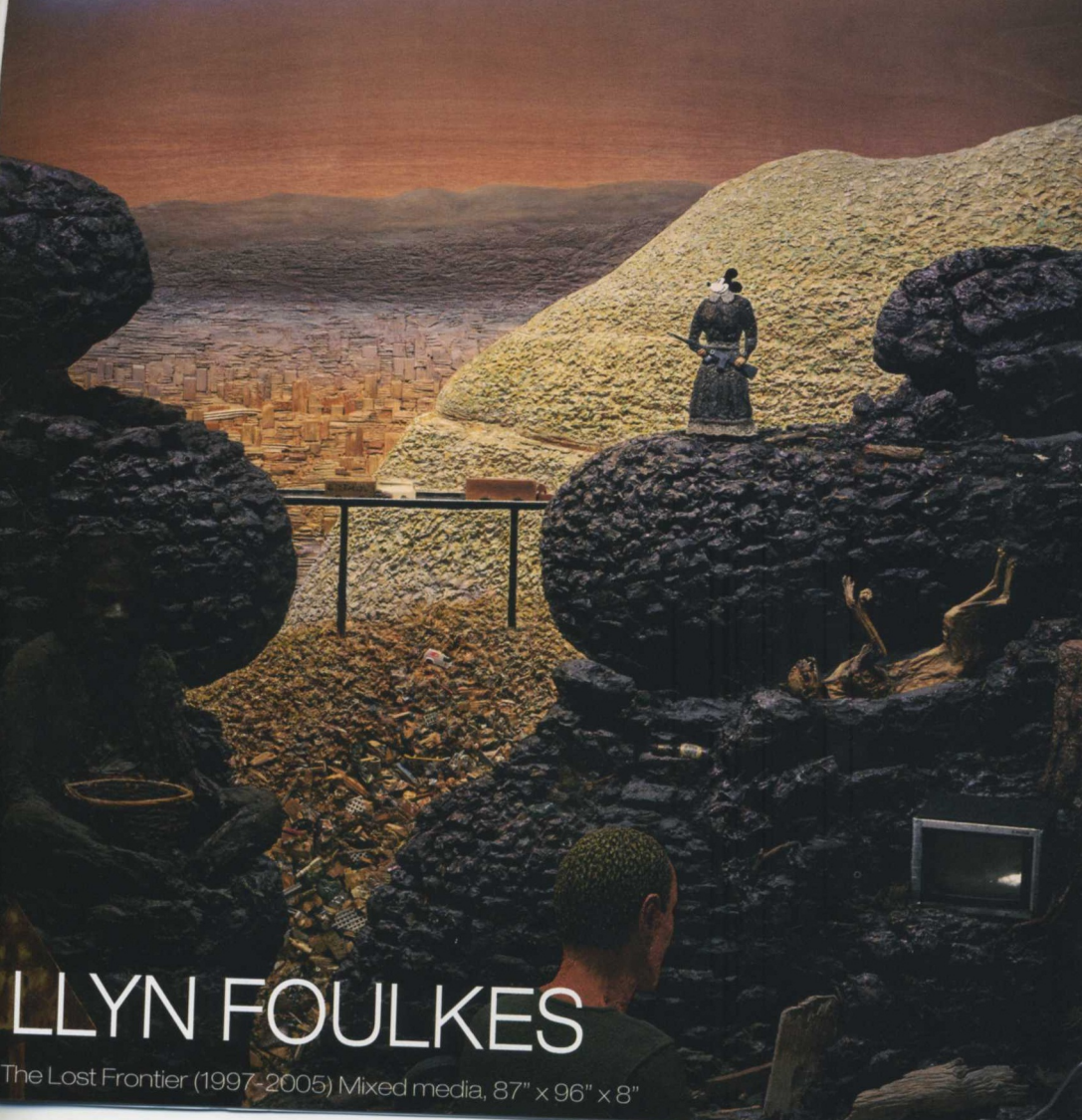
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Bergamot Station, 2525 Michigan Ave., Bldg. E-2, Santa Monica, CA 90404
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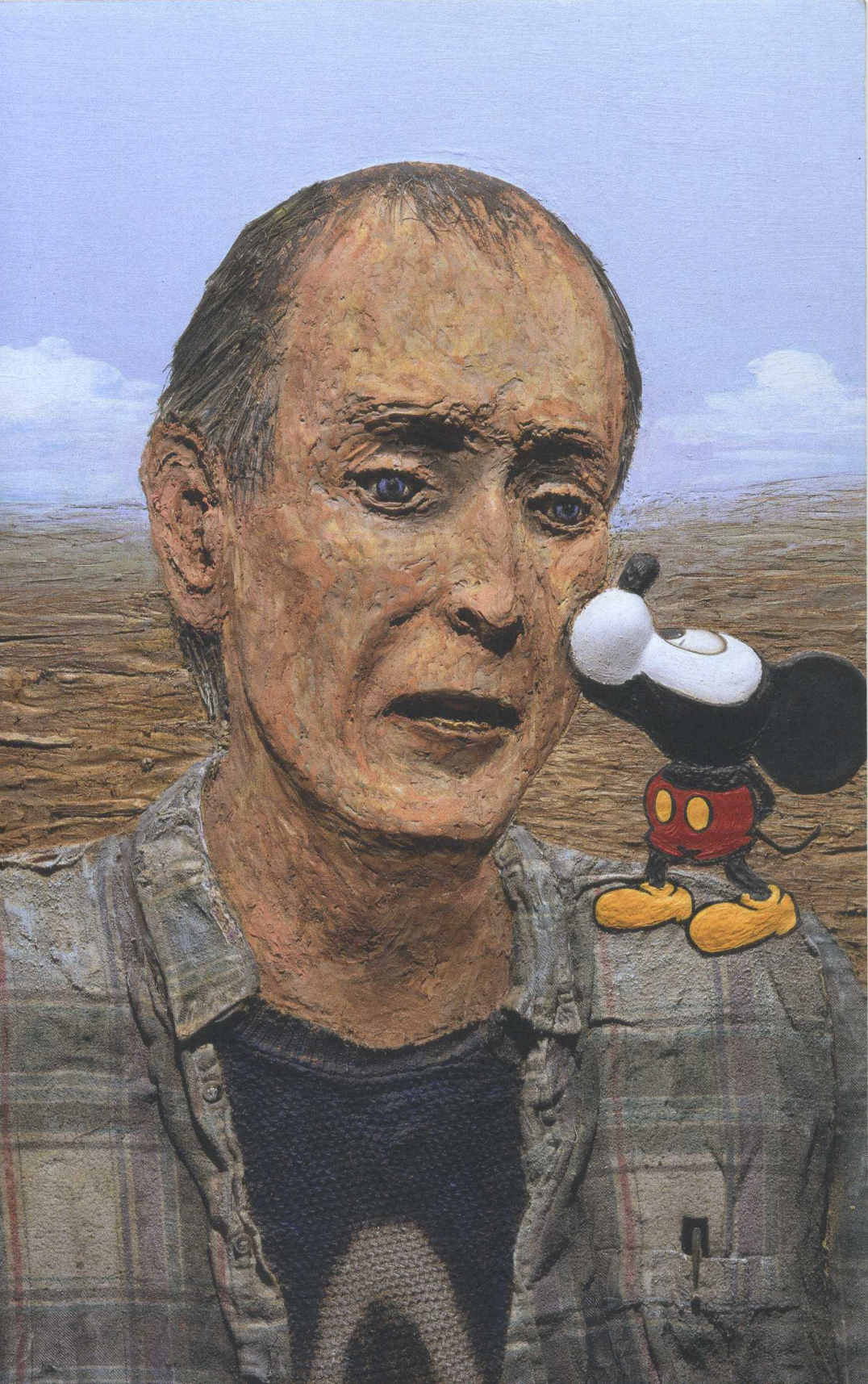
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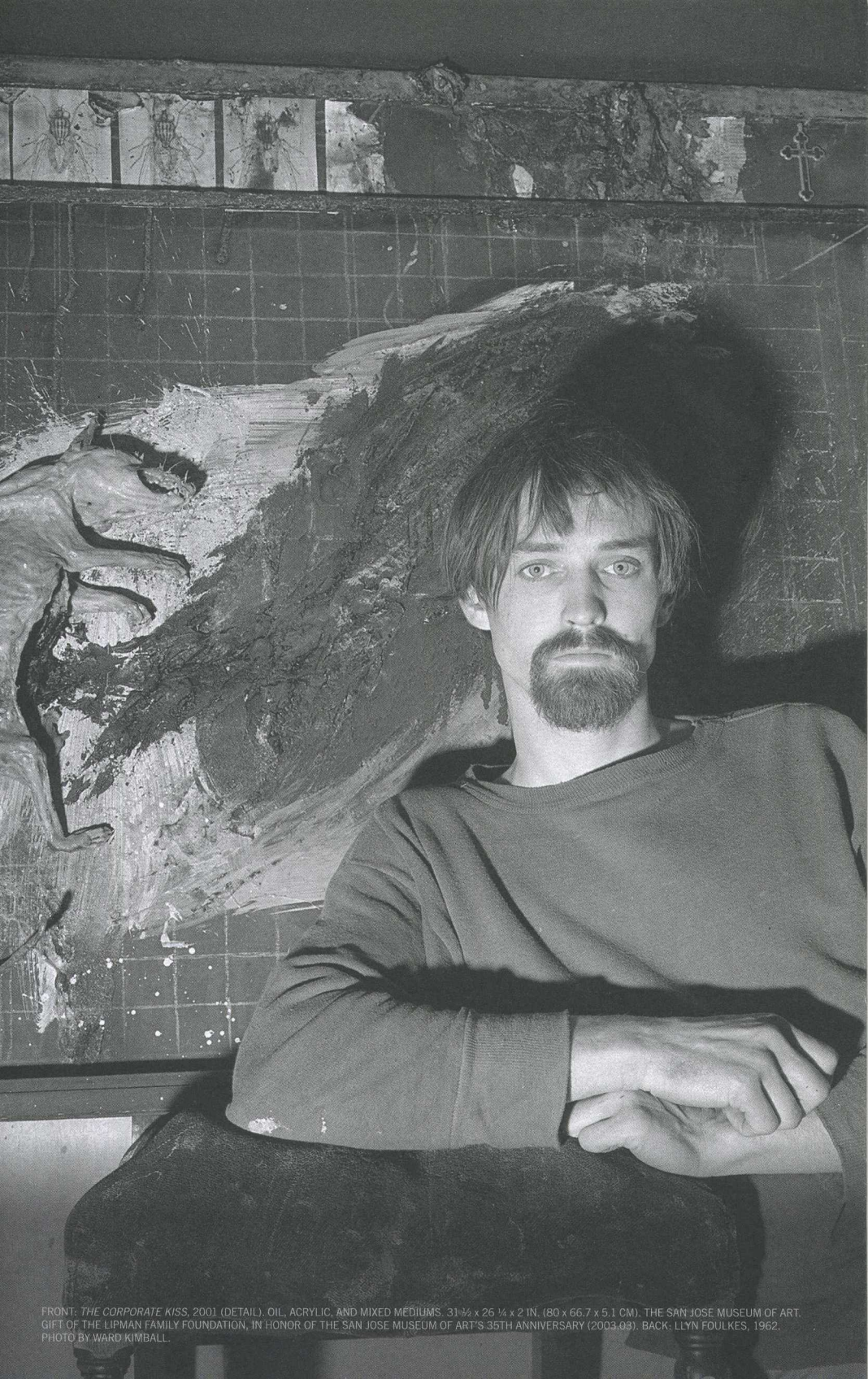
P R E S S R E L E A S E



LLYN FOULKES

The Lost Frontier (1997-2005) Mixed media, 87" x 96" x 8"





FRONT: *THE CORPORATE KISS*, 2001 (DETAIL), OIL, ACRYLIC, AND MIXED MEDIUMS, 31 1/4 x 26 1/4 x 2 IN. (80 x 66.7 x 5.1 CM), THE SAN JOSE MUSEUM OF ART. GIFT OF THE LIPMAN FAMILY FOUNDATION, IN HONOR OF THE SAN JOSE MUSEUM OF ART'S 35TH ANNIVERSARY (2003.03). BACK: LLYN FOULKES, 1962. PHOTO BY WARD KIMBALL.